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British & Foreign

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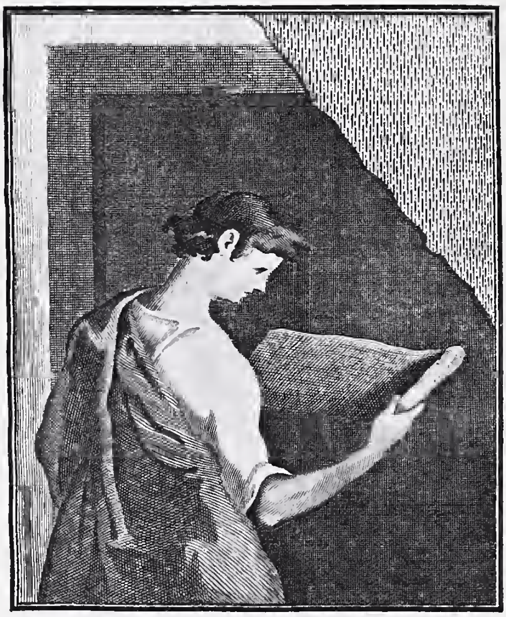

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MINIATURE PAINTERS BRITISH AND FOREIGN

MINIATURE PAINTERS

BRITISH AND FOREIGN

WITH SOME ACCOUNT OF THOSE WHO
PRACTISED IN AMERICA IN THE
EIGHTEENTH CENTURY

By

J. J. FOSTER

AUTHOR OF "BRITISH MINIATURE PAINTERS AND THEIR WORKS"
"THE STUARTS IN XVI XVII & XVIII CENTURY ART"

ILLUSTRATED BY NUMEROUS EXAMPLES SELECTED
FROM CELEBRATED COLLECTIONS

IN TWO VOLUMES

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No. 150. *John Trumbull. . . . . . Andrew Robertson.*

From the Collection of Jefferey Whitehead, Esq.

CHAPTER XIII

Miniature Painting in the United States

THE existence of numbers of miniatures in the United States of America belonging to the best period of the art as practised in this country, is an interesting fact which appears to have been overlooked by or is unknown to English writers on the subject. To demonstrate that this is the case it is only necessary to recapitulate briefly the by no means extensive literature extant upon the history of the art of miniature painting and its professors. Exclusive of a short article on the Windsor collection, by the Royal Librarian, which appeared in *The English Illustrated Magazine* a good many years ago, the first attempt to deal with this branch of art from the historical point of view with which I am acquainted, is a short series of papers written by myself for *The Antiquary*. I followed these up by more extended articles which were printed in the *Art Journal*.

In 1887 Dr. Propert issued his *History of Miniature Art*, and the introduction to the catalogue of the Burlington Fine Arts Club exhibition in 1889 is also by him. Then appeared *Portrait Miniatures*, by G. C. Williamson, which just preceded my book on *British Miniature Painters and their Works*. Both were illustrated by numerous examples from various sources, but by none from the United States. In 1898, however, a lady writer from Philadelphia (as I conclude her to be) Miss Anne Hollingsworth Wharton, issued a work in which she set herself "to gather together some interesting and representative American miniatures, and to accompany them with a brief record of the individuals they represent." This laudable enterprise grew into a book entitled *Heirlooms in Miniature*, in which much entertaining matter, gleaned from the verbose Dunlap, from Tuckermann and others, is mixed with personal details of her originals uninteresting to the general reader. Thus it will be seen that the bibliography of the subject is very limited, and that none of the foregoing works deal with American miniature art exclusively, with the exception of Miss Wharton's book, whilst English writers do not so much as mention the subject. It therefore seems time to repair the omission, and I shall endeavour to present a slight sketch of what was produced in America during the period to which these remarks apply.

In this country, we should have to go back to the days of Henry the Eighth in such a search, but in the New World the pedigree of miniature painting is of course not so long, and we need not look for examples further back than, say, the middle of the eighteenth century or thereabouts. The writer I have quoted is my authority for stating that "the attractive face of Miss Mary McCall looks forth from a miniature of that time." This lady married in 1753 a certain Mr. William Plumstead, who was several times mayor of Philadelphia. She had a brother, an East India merchant, whose miniature was painted about the same period. Thus Philadelphia may claim to be the first American city in which we are able to trace the existence of miniature painting. But, according to Miss Wharton, Baltimore would seem to have been but little behind Philadelphia, and she mentions a letter in which a certain lady, "Mrs. Something Rogers," who was married in 1776, speaks of sitting to Mr. Peale for her miniature, the artist being soon expected in Baltimore. No doubt in those days the art was somewhat of an exotic, and came, with finery and fashion generally, from England. How uncongenial the atmosphere was to a development of a taste for the beautiful, how irksome the restraints must have proved to artistic natures, may be gathered from the story Singleton Copley used to tell of his being taken

into custody by one of the "select men" of Boston for breaking the Sabbath, the head and front of his offending being the taking of a stroll into the country on a fine Sunday morning in the spring.

With Charles Willson Peale a brief account of American miniature painters may be appropriately commenced. The career of this patriot painter is extremely interesting. He was born in Queen Anne County, Maryland, in 1741, that is, thirty-five years before the outbreak of the war of American Independence. He thus belongs to the Colonial and Revolutionary periods. As a boy, he was apprenticed to a saddler in Annapolis, where he pursued his master's trade as well as those of a watch and clock maker and coach maker, facts which denote considerable versatility in Peale. Whilst on a business trip, he met with a painter named Frazier, whose works had such an influence upon him that he resolved to turn artist, and in 1768 he was introduced to John Singleton Copley, who was then painting in Boston, and in that city Peale made his first attempt at a miniature, a portrait of himself. Some years before this, when he was under twenty years of age, he married a Miss Rachel Brewer, and the story of their courtship, full of delightful touches revealing Colonial simplicity of life and manners, is told from the family chronicles quoted in Miss Wharton's book, but is, I fear, too long to be given in these pages. When still young, provided with eighty-three pounds sterling and an introduction to "Mr. Ramsay, the King's painter," he set out on a voyage to England. Arrived in London he was warmly welcomed by Benjamin West, who most hospitably offered him a home in his house. This friendship must have been of great service to Peale since he says, "Mr. West is intimate with the best miniature painter, and intends to borrow some miniature pieces for me to copy privately, as he does nothing that way himself." He describes West as a handsome man and a great favourite with ladies. Incidentally we learn, and it is an interesting fact, showing the remuneration of Art in those days, that Peale raised his price, whilst in London, from two to three, and finally to four guineas. One would like to know whom it was he considered the best miniature painter of the day. In 1772 he was back in Philadelphia, and four years later he raised a company of foot, and served through the war, being, indeed, with Washington in several battles. During the eight years the struggle lasted, he painted many miniatures in camp, and was there brought into contact with soldiers and statesmen of the Revolutionary period, painting several pictures of General Washington in oils, as well as miniature portraits. Some of these were taken on the march, and of one it is related that the American commanderin-chief was seated at the side of a bed in a farm-house in New Jersey, whilst Peale worked on a miniature which was intended for Mrs. Washington. Whilst so employed, a letter was brought announcing the surrender of General Burgoyne. The sitting was not interrupted. Mrs. Washington would seem to have had a laudable *penchant* for miniatures of her husband, and several of Peale's miniatures were painted for this lady, some of them to be worn as bracelets. There is a letter extant written by the general's wife to Peale from New Windsor in 1780, in which she says, " I send my miniature portraits to you and request the favour of you to get them set for me. I would have them as bracelets to wear round the wrist."

Peale was twice married, and by his first wife had a large family, whom he named after great artists : Raphael, Rembrandt, and such like. They were nearly all artists of more or less ability. He had also two brothers, both of whom he encouraged to essay painting. St. George Peale attempted portraiture in crayons, but did not pursue it ; James Peale, however, took up miniature painting as a career, after having begun life as a carpenter and cabinet maker. With regard to the style of the two men, Charles and James, Miss Wharton makes the following comparison: " The portraits of the elder brother Charles will be found to possess greater strength than the younger, which are distinguished by a delicacy of touch and finish that rendered James Peale particularly happy in his miniatures of women. This difference is especially noticeable in portraits of Washington." His daughter, Anna Claypoole Peale, is described as one of the best miniature painters of her day, but judging from the examples shown, she appears decidedly weak in drawing. This lady married the Rev. Dr. William Stoughton, and afterwards General William Duncan, and she painted under the name of each husband.

Before dismissing the Peales, it may be noted that the elder brother left some *Recollections* unprinted. In these he mentions a Miss Mary Wrench, " who was painting miniatures in Philadelphia prior to the Revolution, thus antedating Miss Goodridge, the Boston miniature painter, by many years." Brief illustrations such as these are all I am able to afford of several artists of whom one would like to know and say more. Indeed, so meagre and so confused are the details procurable, that it is most difficult at present to offer a connected, comprehensive record of the progress and practice of the art of miniature painting in the United States, nor, when the circumstances of the case are borne in mind, is this to be wondered at. Of these early American painters, I have mentioned at the end of this work a score or more, in their alpha-

PLATE LXXXI.

No. 153. *Rachel Gratz. . . . . . Edward Green Malbone.*

No. 154. *Rebecca Gratz . . . . . Edward Green Malbone.*

No. 155. *Mrs. Edward Biddle . . . . . George Freeman.*

No. 156. *Peggy Champlin.*

No. 157. *Mrs. Julian Verplanck . Edward Green Malbone.*

is a work of Malbone's known as "The Hours," a group of three female figures moving in a circle which is much admired, the inspiration of which was suggested by a painting of Samuel Shelley's, an artist whom the painter ranked with Cosway. This is an interesting criticism, coming from a contemporary and fellow-artist, but it is a verdict which cannot be said to be endorsed by posterity.

Another noteworthy miniature by Malbone is a portrait of Matilda Hoffman, a young girl of a lovely and ingenuous character, to whom Washington Irving was engaged and devotedly attached when but seventeen years of age, and who was enshrined in his memory all his life.

Arising from Irving's passion for Miss Hoffman was a friendship with Rebecca Gratz, a young Jewess, who nursed Matilda with devoted care. The author of *The Sketch Book* described the beauty of this lady to Sir Walter Scott in such glowing terms that it led to the portrayal of one of the great novelist's noblest characters—Rebecca of York. Thanks to Messrs. Lippincott, I am able to give the deeply interesting portraits of the beautiful and benevolent woman and her sister.

Malbone's work is credited with being admirable in technique and, according to his friend, Washington Allston, he had the happy talent of elevating the character without impairing the likeness. This was remarkable in his male heads, and no woman ever lost beauty under his hand. It is said that devotion to his work made inroads upon a naturally delicate constitution. He died in 1807 at the early age of thirty-seven. About seven years before his death, he met with James Fraser, an artist whose miniatures are reckoned by some only inferior to Malbone's. Fraser, at that time and for a good many years after, was in a lawyer's office, but having acquired a competency by the practice of his profession, he appears to have given up the law and devoted himself to miniature painting, in which he achieved distinction. He is supposed to have had early lessons in Art from a Danish artist living in Charleston named Joshua Cantir. His work is said to be inferior to Malbone's both in drawing and in colour. Charles Fraser practised in his native state, South Carolina, for many years.

Miss Sarah Goodridge was an American artist, protégée and pupil of Gilbert Stuart. Her best work was done about 1840, although she painted till 1850. When a child, paper was scarce and expensive, but so strong was her desire to draw, that she used to peel off the bark of the white birch and scratch designs on its surface with a pin, and in little books made in this way she sketched her friends. Her work is to be found in many New England families.

PLATE LXXXII.

No. 158. *Brigadier-General Anthony Wayne . . . . . Colonel John Trumbull.*

No. 159. *General Hugh Mercer . . Colonel John Trumbull.*

G.R.Hall

A few lines may here be devoted to Allston, an artist born in South Carolina in 1779, whose abilities were very considerable, and whose career was a chequered one. He may be mentioned appropriately in this work, as he attempted miniature in his younger days, but, we are told, without success. He sold his hereditary property to enable him to study Art, and in 1801 came to England, where he became a student of the Academy Schools and afterwards exhibited. In 1804 he went to Paris, and thence to Rome, where he studied drawing and modelling. In 1809 he returned to America and married the daughter of Dr. Channing, whom he brought back with him to England in 1811. He gained two premiums of 200 and 150 guineas at the British Institution. His wife's death was a great shock to him, and caused temporary derangement. He remained in England during the American war, and in 1818 was elected an Associate of the Royal Academy. That same year he again returned to America, and died at Cambridge, Massachusetts, in 1843. Allston was a cultured man, and his works are marked by imaginative power, whilst by no means deficient in technical qualities.

Those who are familiar with the illustrated edition of Washington Irving's life of General Washington, are probably acquainted with the portraits of John Trumbull which adorn it. This artist is described as a soldier and an ardent patriot. His varied career is one of exceptional interest to English readers, from the fate that befel him on a visit to this country, to which I shall refer later on. John Trumbull was the son of the Governor of Connecticut, who, I believe, was the original "Brother Jonathan." Young Trumbull had three brothers in the army, and by the time he was nineteen he was adjutant of the first Connecticut regiment, and was appointed aide de camp to General Washington a little later. He displayed an early taste for drawing, but his father designed him for one of the learned professions, and wished him to graduate at Harvard. At the close of the war he applied himself to the study of Art in Boston; here he was urged to go to London and associate himself with Benjamin West. This he did, upon an assurance from Lord George Germain, who was then Secretary of State, that he would not be molested in following his art in England. In Paris he met Dr. Franklin, who gave him an introduction to West. As we know was the case with other artists, young Trumbull was most kindly received, and was encouraged to persevere, as possessing the essential qualities of a painter. Whilst studying in London, news reached this country of the execution of the young officer, Major André, as a spy. Now Colonel Trumbull, as he was then called, had been Deputy-Adjutant-General in the American Army, and this was the rank of the unfortunate André, so that, as the artist remarks in his autobiographical reminiscences, "it seemed to them I should make a perfect pendant," and in accordance with this, he was arrested and carried off to a lock-up house, the Brown Bear, in Drury Lane. Thence he was taken to Tothill Fields Bridewell, where he was kept prisoner for seven months, during which time, he says, "he became acquainted with the darkest side of human nature, and upon one occasion had a highwayman for a bedfellow." West used all his influence with the King, which, we know, was very considerable, and got an assurance that the life of the artist should be saved. His release was ultimately procured through the influence of Burke "who obtained an order from the King to admit him to bail," Benjamin West and John Singleton Copley being his sureties. He was in London again in 1784, and worked at the Academy side by side with Sir Thomas Lawrence. When he returned to America, Trumbull devoted himself to large canvases representing events in the history of the Revolution, as well as to portraits and miniatures. He is said to have been happier in his portraits of men than in those of women, and his masculine and vigorous style of painting would lead one to expect this to be the case. Much of his work consisted of small portraits in oil painted upon wood or canvas, and these are said to have exceeded the number of those painted upon ivory.

In the judgment of some critics, Benjamin Trott excelled Malbone in the quality of his art, and he is said to be, moreover, the most distinctly American of the group, having been born in the States and never studied abroad. His work combines strength with delicacy; in its treatment it is said to resemble Cosway's.

About 1808, Trott was painting in Philadelphia, where he shared a studio with Thomas Sully. Sully was a schoolmaster of Fraser's, and on leaving school he was placed with a broker, who complained to the lad's father that while his son was industrious in multiplying figures, they were always the figures of men and women, and that he could not pick up a scrap of paper in his office without having a face "stare at him from its surface." Whereupon Mr. Sully had the wisdom to release his son from the drudgery of an office, and to place him with a miniature painter at Charleston, named Belzoni. But these surroundings proved uncongenial, owing to his master's violent temper, and ultimately the young artist was enabled to open a studio in New York, where he had lessons from John Wesley Jarvis and Colonel John Trumbull. The former was an improvident and erratic portrait painter, who died in poverty. Washington Irving terms him "that little hydra and chimera dire," and

PLATE LXXXIII.

No. 160. *Mrs. John Craig.*

No. 161. *Mrs. Paul Trapier . . . Edward Green Malbone.*

No. 162. *Mrs. R. C. Derby . . . Edward Green Malbone.*

No. 163. *Mrs. Young . . . . . George Cushman.*

[illegible]

[illegible]

[illegible]

speaks of him as being " in prodigious circulation at Baltimore ; the gentlemen have all voted him a rare wag and most brilliant wit; and the ladies pronounce him one of the queerest, ugliest, most agreeable little creatures in the world."

To return to Sully, it was through the assistance of his brother Lawrence, who was himself a miniature and " device " painter, practising in Norfolk and Richmond, U.S.A., but without much success, that Thomas was enabled to establish himself in New York. It is interesting to learn that the parents of the Sullys were English comedians, who were induced to try their fortunes in the United States when Thomas Sully was only nine years of age. The elder brother, as I assume Lawrence to have been, died in 1804, and, abandoning for a time his intention to visit London, Thomas Sully devoted his time and talents to the care of his sister-in-law and her three little daughters. After a year had elapsed, he married his brother's widow, who is said to have been young and beautiful. New York not agreeing with him, the artist, who is described as " delicate in appearance and strikingly handsome," settled in Philadelphia. The change proved beneficial, alike to his health and to his fortune, and at length he was able to go to England. Here he was welcomed, as others of his countrymen had been, by the veteran Benjamin West, and he met Sir William Beechey, Lawrence and Hoppner. Interesting comments are extant upon the contemporary English Art of the day as he found it. In London he fraternized with Charles B. King and lived a thrifty, laborious life. After a stay of nine months, he returned to " the quiet little quaker city," and again occupied a studio with Benjamin Trott. In 1838 Sully was commissioned to paint Queen Victoria for the St. George Society in Philadelphia, and paid another visit to London. Difficulties in the way of getting sittings from the Queen were removed through the influence of Miss Kemble, who was then acting in the United States, and the young Queen, despite the calls which affairs of State made upon her time, gave him facilities, and seems to have treated him in a truly gracious manner. The story of the English Sovereign's reception of the American artist, and how his daughter wore the royal robes, is told at length by Miss Wharton in the interesting book to which I have already referred. Rosalie, one of Sully's step-daughters, was, according to the same authority, a miniature painter whose works were "beautiful in drawing and colour," but she did not pursue the art. It should be mentioned that, in his maturer years, Thomas Sully painted large portraits; his miniature work was the product of his earlier days.

Robert Field was another contemporary of Trott's, and the latter is said to have been jealous of his success. Field, like so many miniature painters whose careers are dealt with in this book, was also an engraver. He practised in New York, Boston, Philadelphia, and Washington.

In the annals of English Miniature Painters, the name of Andrew Robertson is well known and justly honoured, and I have devoted space to him elsewhere in these volumes. It is interesting to know that two of his brothers, Archibald and Alexander, came to America, " and painted many portraits in little, especially in and around New York." The elder and first-named brother had been a student at the Royal Academy under Sir Joshua Reynolds, and had received tuition in his art from a deaf-mute who is surmised to have been Charles Sheriff. Miss Wharton, who, I regret to observe, styles him "a foreign artist," says that Archibald Robertson showed great reluctance at the thought of residing "in such a barbarous country as the United States." She adds that " he was so well pleased with his success in the home of the red man that he soon sent for a younger brother to join him." According to his niece, " he was invited to New York by Dr. Kemp, of Columbia College and others, through the venerable Dr. Gordon, of King's College, old Aberdeen."

The Robertsons, it may be noted, were natives of Aberdeen.

It would seem as if the lives of artists present more vicissitudes than do those of most men : be that as it may, certainly the struggles of the miniature painters whose careers we have been following were keen and real. In a state of society such as was to be found in the United States in the days we have been dealing with, Art must indeed have been an uphill pursuit. No doubt the estimation in which artists were held varied with localities. I have quoted Irving to show the popularity of Jarvis in Baltimore, and from Dunlap may be drawn another picture of a different nature. It is a story *a propos* Trott and a friend of his named Tisdale, and throws a vivid light upon the social prejudices of the day. The artists came to Albany to escape yellow fever in New York, and took a room and painted some heads. This was about the year 1796. It was a novelty, and the gentlemen of Albany visited the painters and were pleased with them. On the occasion of a ball they were getting up, they sent them tickets of invitation. But before the ball took place they had time to reflect and consult ; and the result was that a note was written to the painters to say that " the gentlemen of Albany must recall the invitation, as, according to the rules, no mechanics could be admitted." To compare miniature painters to mechanics is indeed an unkind thrust. Some of the artists of the day knew how to cut a figure, as is plain from

Dunlap's picture of John Ramage, an Irish painter-in-little, who was in Boston before the Revolution. He was, we are told, a handsome man of the middle size; he dressed fashionably and, according to the time, "beauishly" in a scarlet coat with mother-of-pearl buttons, a white silk waistcoat embroidered with coloured flowers, black satin breeches and paste knee-buckles, white silk stockings, large silver buckles in his shoes, a small cocked hat covering the upper portion of his well-powdered locks, leaving the curls at the ears displayed, a gold-headed cane and gold snuff box completing his costume.

On the other hand, the lot of some professors of the art was humble enough, judging from Miss Wharton's statements that some of the men who worked at the end of the eighteenth century combined portrait, heraldry and sign painting, and the advertisement which she extracts from the *Pennsylvania Packet* of 1784 shows that the miniature painter of the day was not above turning an honest penny by "selling hair pins and other articles in the jewelry way." The extract runs as follows:—

"Miniature painting. By John Walters, who is removed to the home of Mr. Mason, Upholsterer; in Chestnut between Front and Second Streets. The attention the subscriber has always paid to his employees, the proficiency he has attained in the art he professes, joined to his (really) moderate charges, he hopes will procure him a continuance of the favours of the Public. His price is from three dollars to one guinea. Hair work faithfully done in the most elegant manner, at a reasonable rate; lockets, rings, hair-pins, and other articles in the jewelry way, at a much lower rate than those imported. John Walters."

The fact that there are such numbers of old miniatures in the United States is extremely interesting, and it is one which, it is quite probable, but few English readers, or collectors, are acquainted with. That these miniatures were painted in the days when the art attained such excellence, when Smart, Cosway and Humphrey, not to mention others, were painting the fair women of their time, lends to them an added charm. Moreover, I see in these portraits another link, of which happily there are so many, in the chain which binds the two peoples of England and America together, and I hope I shall be absolved from the charge of insular prejudice when I say that even in the few illustrations I have been able to find room for, the English type is plain, predominant, unmistakable; not that there is any room for surprise at this, because the "belles" of those days came from precisely the same stock as those who were dancing the Minuet in the Pump Room at Bath on the other side of the water. And not only so, but in some cases the artists who painted them were one and the same, and it would not be difficult to pick out a list of several who practised with equal success on both sides of the Atlantic. Some were as well known in London as in New York; e.g. Gilbert Stuart demanded and received a price for his pictures only exceeded by the sums paid to Sir Joshua Reynolds and Gainsborough.

I have spoken of the type of beauty which these American miniatures seem to reveal, but this is a subject upon which I have a becoming diffidence, and so I prefer to quote from H. T. Tuckerman some remarks which, written as they are by an American, must be received with respect, and carry with them an authority which I should never venture to claim. "There is a species of female beauty almost peculiar to this country. Perhaps it is best described as the very opposite to robust. Indeed, it is winsome, partly from the sense of fragility it conveys. Lightness of figure, delicacy of feature, and a transparent complexion are its essentials; it is suggestive at once of that quality which the French call 'spirituelle,' and we can readily account for the partiality it excites in foreigners, from their having been accustomed to the hearty attractions of the Anglo-Saxons, or the noble outline and impassioned expression of the Southern Europeans." Let us take our leave of the fair originals of these American miniatures in the words of one of their own countrywomen, who has told us: "They speak to us of a life unlike our own; its romance shines forth from their beautiful eyes; its repose lends a charm of languor to their gentle faces. They were familiar with suffering and bore sorrows in their day and generation, but of sad experiences their pictures carry no record."

PLATE LXXXIV.

No. 164. *A Girl with a Garland* . . . . . *P. A. Hall.*

From the Wallace Collection.

PLATE LXXXV.

No. 165. *Caroline Buonaparte . . . . . F. Quaglia.*

From the Wallace Collection.

CHAPTER XIV

Foreign Schools

IT will, probably, be generally admitted that the practice of Portrait Miniature painting on the Continent has never been so much in vogue, nor attained such importance, as it has done in this country. This conclusion is one based on observation, and not upon theory. Take, for example, the foreign schools as illustrated in Paris. By far the most important display will be found in the two rooms in the Louvre, which contain, besides some fifty enamels by, or attributed to, or after Petitot, a considerable number of other artists' work, but, excluding the Genevese painter's work, to which I shall refer later, it can hardly be said that in extent, variety, or beauty, a comparison can be sustained between the British School and the Continental, if the Louvre collection be a fair example of the powers and practice of foreign artists in this branch of art, as I believe it to be.

The question why this should be so would be an interesting inquiry to pursue, and no doubt several reasons may with more or less plausibility be assigned, e.g., the remarkable and notorious partiality of the British race for portraiture, springing, as no doubt it does, from our insular national pride, nurtured as it is by our love of home and our family life, sustained by our wealth, encouraged and fostered by the numerous and beautiful examples of work of the kind extant among us and justly cherished by their possessors; the result being that it has been worth the while of artists of eminent ability to devote themselves entirely to the pursuit of miniature painting. It has been a career, a life work with them, and not a casual, partial, occasional employment, as I believe to have been the case with many foreign artists. Without pursuing the comparison further, there being always a danger of such tasks being invidious, I may remark that it so happened that at the time when miniature painting may be said to have reached its zenith in this country, France was passing through a period of upheaval followed by such deep unrest as must have interfered with the practice of an art so eminently one of peace as that with which we are concerned. Moreover the area of disturbance was not confined to France. It is a platitude of history to say that the break-up of the Monarchy and the daring ambition of the genius who rose on its ruins to such a pinnacle of power, changed the map of Europe and left the nations whose fortunes were involved no leisure for such pursuits as miniature painting. In these islands, however, we have long enjoyed an immunity which at any rate afforded every opportunity for progress in Art, whilst the diffusion of wealth has probably been more general and greater than that in most other countries. Coming now to particulars, and looking more closely at the subject it will be observed that whilst in the days of "le Grand Monarque" there was a considerable amount of State patronage of a limited and special nature, that is to say, the painting of portraits of the Royal family on costly snuff-boxes and such like objects, intended and used chiefly for diplomatic presents, and whilst, at the end of the eighteenth and the beginning of the nineteenth century, there were some artists of great and exceptional ability, yet, as a whole, there are no continental miniature painters who enjoy the reputation, amongst ourselves at any rate, of Smart, Cosway, Plimer, Humphrey and Engleheart, not to mention others of their day. The artists I have just named painted thousands of portraits; Cosway's extraordinary facility I have already alluded to, and we learn from the account books of George Engleheart, which are owned by his descendants, that he for many years

PLATE LXXXVI.

No. 166. *Jane Scott* . . . . . *Isabey.*
South Kensington Museum.

No. 167. *A Young Lady* . . . . . *P. A. Hall.*
From the Wallace Collection.

No. 168. *A Young Lady* . . . . . *P. A. Hall.*
From the Wallace Collection.

Isabey

PLATE LXXXVII.

No. 169. The Family of P. A. Hall . . . . . P. A. Hall.
From the Wallace Collection.

PLATE LXXXVIII.

No. 170. *Madame le Brun . . . . . Dumont.*

From the Wallace Collection.

PLATE LXXXIX.

No. 171. *A Lady . . . . . J. B. Augustin.*

From the Wallace Collection.

painted over two hundred miniatures annually, so that a total of considerably over four thousand works by this artist alone is recorded. I should hesitate to say that there was such an output of art of this nature by foreign artists during the same period; and if we go further back, say to the days which the art of Hilliard, the Olivers, and above all of Cooper make memorable, we shall seek in vain for anything analogous.

In Tudor days, it is true, we had no native artists whose work we can now identify. It was, as we have already seen, the foreigners who came, men like Holbein, Sir Antonio More, Zucchero and Van Dyck, and first practised portraiture worthy of the name in this country. The point to which I wish to draw attention is that the example of the foreign artists was followed here by a succession of eminent miniature painters, whilst this was not the case, or at any rate no such brilliant results followed the productions of eminent portrait painters abroad. The consequence is that the history of Continental, of foreign "painting in little" is meagre in the extreme; and although it begins with a distinguished name, or rather, I should say, with a distinguished family, and whilst, at the end of the eighteenth century, there were many miniature painters of great ability, the record of intermediate centuries has but comparatively little to relate, when one has dealt with the art of Petitot and his followers. Nevertheless it is obvious that no account of the subject with which this book professes to deal can be considered complete without mention of the principal foreign schools. Let us begin with France. The distinguished family to which I have referred above is that known as Clouet. French writers, with more or less show of authority, have taken the history of the Clouets as far back as the last quarter of the fifteenth century, to the days of the struggle between Louis XI. and Charles the Bold of Burgundy. They have found records in the Ducal accounts of a payment made to a certain Jehan Clouet, a painter. Early in the following century the name of another Jean or Jehan Clouet appears in the Royal Household accounts; he is styled "*peintre ordinaire*."

The close and intimate connexion between painters, jewellers and enamellers in the days of which we are speaking was such as to make it seem quite in the natural order of things that this Clouet II. should marry a goldsmith's daughter, namely, a Jean Boucault of Tours, where the French court was held at that time. At Antwerp is a picture of the Dauphin François, eldest son of François I., which was painted in 1525 by François Clouet, a son of this pair. Four or five years later another Clouet is heard of. Marguerite of Valois, writing from Fontainebleau, mentions that she has arranged to take "le peintre, *Frère de Jannet*, peintre du Roy" into her service. Here it may be observed that the family became known as that of Jannet or Janet, and this has remained its popular name. We hear of François succeeding his father as "peintre ordinaire et valet du chambre" in 1541, and of work done by him down to as late as 1581, for the miniature in the Jones collection of the Duke d'Alençon, in which this suitor of Elizabeth holds a portrait of the English Queen in his hand, may safely be ascribed to the date of his visit to this country. There is also a portrait of Henri III. at Stafford House which cannot be much earlier. With so many artists, and so long a record, any attribution of portraits by their hands becomes a difficult matter, and the surmise that there are some 3,000 examples known in the various collections of Europe attributed to the Clouets is probably not much beside the mark. The very fine specimen of his work at Windsor, the portrait of Mary Stuart as Dauphine trying on a ring, I have already described in the first volume of this book. It is, of course, a miniature, and is indeed the exact size of the illustration; but the work of the Clouets is by no means confined to this scale, some of it being nearly life size; nor to the medium in which the Windsor picture is painted, much of it being in crayons. But not only are the size, "technique" and method of painting diverse; the quality of the numerous catalogued works attributed to the family differs greatly, and this result is no doubt due to the number of copies which exist, the proof of which statement may be deduced from the fact that a particular portrait is sometimes repeated three or four times in the same collection. The year of François Clouet's death is unknown, but his career brings us down nearly to the end of the sixteenth century. From the days of the last-named Janet to those of Toutin and Petitot is roughly fifty years or thereabouts. The names of various artists who flourished in this interval have come down to us, but they can hardly be classed as miniature painters proper, seeing that they pursued illuminating, flower and landscape painting, and so forth.

There is little doubt that the enamellers I have just mentioned derived their art from the products of Limoges, even if they did not work in that city. The first-named artist, Toutin, was the son of a watchmaker of Chateaudun, and was aided by Isaac Gribelin, a pastel painter, in his earliest portraits in enamel, which were produced about 1632. I have already alluded to this artist in Chapter VIII., whilst to his better known and more distinguished contemporary, Petitot, I have devoted

PLATE XC.

No. 172. Hon. Mrs. Damer . . . . . Isabey.

From the Collection of Lady Constance Leslie.

[illegible] Clouet is found in "[illegible] of [illegible]," passage from [illegible], recording that she was accustomed to take "le portrait, fait de Jeanet" [illegible] for "him her servant." Here it must be observed that the family nickname [illegible] as that of Jennet or Janet and this was [illegible] this proper name. We know of François succeeding his father as "peintre ordinaire et valet de chambre" in 1541, and if [illegible] his [illegible] down to as late as 1581, for the miniature in the [illegible] collection of the Duke d'Alençon, in which this suitor of Elizabeth holds a portrait of the English Queen in his hand, may safely be ascribed to the date of his visit to this country. There is also a portrait of Henri II. at Windsor Castle which cannot be much earlier. With so many [illegible] and so similar [illegible] by their hands becomes a difficult matter, and [illegible] there are some 3,000 examples known in the various collections of France attributed to the Clouets [illegible] the [illegible]. The very fine specimen of his work at Windsor, the portrait of Mary Queen of Scots as Dauphine, known as [illegible], I have [illegible] to the first volume of this work. It is, of course, a miniature [illegible] the exact size of the illustration, but the work of the Clouets is by no means confined to that scale, some of it being [illegible] in which the Windsor picture is painted, much of it being in crayons. For not only are the size, "technique" and method of painting diverse, the quality of the numerous catalogued works attributed to the family differs greatly, and this [illegible] is no doubt due to the number of copies which exist, the proof of which [illegible] may be deduced from the fact that a particular portrait is sometimes repeated three or four times in the same collection. The date of François Clouet's death is unknown, but his career brings us [illegible] in the sixteenth century. From the days of the [illegible] to Toutin and Petitot is roughly fifty years of [illegible]. The names of various artists who flourished in this interval have come down to us, but they can hardly be classed as miniature painters proper, seeing that they pursued illuminating, flower and landscape painting, and so forth.

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J. Isabey,
Londres. 1820.

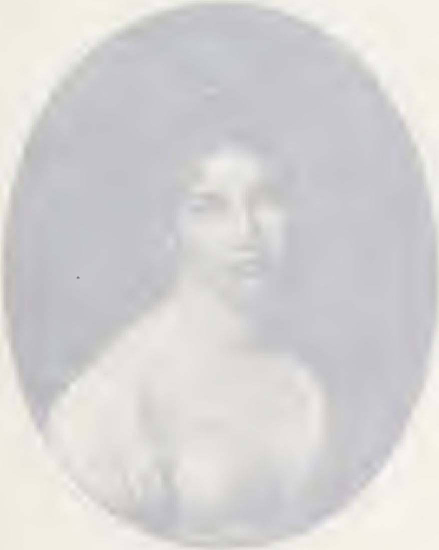

PLATE XCI.

No. 173. *A Lady . . . . . Saint.*
From the Wallace Collection.

PLATE XCII.

No. 174. *Louis Philippe* . . . . . *Madame de Mirbel.*

From the Wallace Collection.

PLATE XCIII.

No. 175. *A Lady . . . . . Mansion.*

From the Wallace Collection.

Mansion.

PLATE XCIV.

No. 176. Madame Cail as a Bacchante . . . . . Sicardi.

From the Wallace Collection.

PLATE XCV.

No. 177. *The Empress Josephine . . . . . Isabey.*
From the Wallace Collection.

PLATE XCVI.

No. 178. *A Lady . . . . . Isabey.*

From the Wallace Collection.

a whole chapter. Ferrand, Perrault and Chatillon I have referred to already, as followers of the great Genevese. It is remarkable that while the latter is said to have produced an amazing number of enamels his works are extremely rare and have doubtless been continually assigned to Petitot. Other artists there are whose works were unsigned and whose names would probably be unknown but for the records of payments made to them for portraits of the reigning monarch, and also inserted in bracelets and rings, used, as I have already described, in "boites à portrait," those exquisite boxes, upon which so much skill and pains were lavished. Stimulated by the fashion of the day, the French goldsmiths of the eighteenth century employed with infinite taste precious stones, gold, enamel and all that could contribute to heighten their beauty and value. In the fine collection belonging to the Louvre, bequeathed by Mons. and Madame Lenoir, many examples are signed and dated.

The two Drouais and Jacques Charlier, however, stand out from the crowd of these eighteenth century men and women, and a Venetian artist named Rosalba Carriera, who flourished in Paris during the time of which I have been speaking, earned a great and well deserved reputation. She was made a member of the French Academy and painted not only in water-colours and pastels, but also in oils. Her work is excellent and deservedly admired. It should not be forgotten that very many of the leading French portrait artists occasionally painted miniatures, and examples by such distinguished men as Mignard, Nattier, Largillière and others only less renowned, are to be met with.

As I have given in the alphabetical list at the end of this volume some particulars of all the principal French miniature painters of whose works I can find trustworthy information, I do not propose to go into further detail respecting them generally, simply remarking that of them all, Augustin and his pupil Madame de Mirbel; Sicardi, of whom little is known, although he enjoyed extensive Royal patronage; Saint, who also basked in Royal and Imperial favour; Isabey, to whom Napoleon I. was much attached; and last, but by no means least, Pierre Adolphe Hall, are probably the best known and appreciated on this side of the Channel. These names, to which may be added Mansion, comprise the most distinguished miniature painters of the French School, and it is satisfactory to know that examples of them all can be seen at Hertford House, in fact the Wallace collection is extremely rich in works of the best French artists in this branch of art, especially so in Isabey and in Hall. There will be found also a profusion of the particular kind of art on a miniature scale in which the nude so largely predominates and which is associated with the name of Boucher. This of course has little or no connexion with our subject. But outside the artists I have already quoted we shall find very few of the works of the foreign schools at Hertford House, nor is the collection peculiar in that respect. It was much the same at the unique exhibition brought together at Kensington in 1865, and (although perhaps in a lesser degree) at the Burlington Club exhibition some years since. These facts seem to corroborate the opinion already expressed that not only are foreign artists sparingly represented in English collections, but that the great continental nations have never produced a school of miniature painters amongst them all. Perhaps France may be quoted as an exception, yet in that art-loving country the practice of this branch of art seems to have been but partial and intermittent, so to speak. Take Italy, with all its unrivalled art traditions, with the lavish outpourings of the artistic faculty in all the varied forms associated with the term Italian art; or take Spain, the home of another Latin race, it may be of a more austere type, which, besides employing native artists, found occupation at one time for the greatest Flemish and Italian painters; or the Netherlands, where so much minute and laborious art was produced. In Sweden, royalty in the persons of Gustavus and Christian extended much patronage to the art, but it was of the nature of an exotic; and still farther north the tradition of the Byzantine School has been handed on. In none of these countries, so far as I am aware, can anything analogous to our British miniature portrait painting be found.

The conclusion one is brought to, then, is that first-rate miniature painting, in the modern sense of the term, is rarely met with, always excepting the work of the eminent French artists to whom reference has been made. This is the more remarkable because in the countries we have been considering the art of illumination, which was the precursor and the parent of individual miniature painting, flourished exceedingly. Every one of them has had its well marked and recognized school of missal painters.

Accordingly it is not surprising that the literature relating to foreign art of this nature affords but little material for a sketch of the subject, even in the broadest outline. Whilst Italian artists can claim a fair share of the beautiful work expended on missals and manuscripts they appear to have won but little renown as portrait miniature painters. A Cremonese lady, named Sophonisba Anguisciola, may be cited as an exception to prove the rule, as her reputation was such as to induce

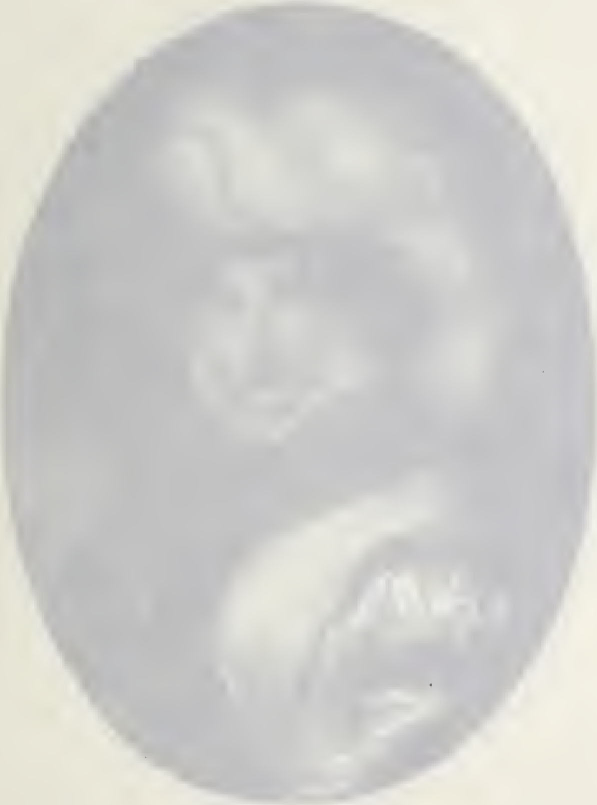

PLATE XCVII.

No. 179. *A Lady . . . . . Mansion.*
From the Wallace Collection.

manner in which the sensuous element predominates and which is associated with the name of Boucher. This of course has little or no connection with our subject. But outside the artists I have recently quoted we shall find very few of the works of the foreign schools at Hertford House, nor is this collection peculiar in that respect. It was much the same at the remarkable exhibition brought together at Kensington in 1865, and (although perhaps in a lesser degree) at the Burlington Club exhibition some years later. These facts seem to corroborate the opinion already expressed that not only are foreign artists sparsely represented in English collections, but that the great continental nations have never produced a school of miniature painters amongst them all. Perhaps France may be excepted in this connection, yet in that art-loving country the practice of this branch of art would seem to have been but partial and intermittent in its nature. Nor in Italy, with all its unrivalled art traditions, with the special cultivation of the artistic faculty in all the varied forms associated with the term Italian art; or in Spain, the home of another Latin race, it may be of a more austere type, which, besides employing native artists, found occupation at one time for the greatest Flemish and Italian painters; or the Netherlands, where so much minute and laborious art was produced. In Sweden, royalty in the persons of Gustavus and Christina extended much patronage to the art, but it was of the nature of an exotic, and still farther north the tradition of the Byzantine School has been handed on. In none of these countries, so far as I am aware, can anything analogous to our British miniature portrait painting be found.

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Philip II. to invite her to Madrid about the middle of the sixteenth century to teach the Queen of Spain. This lady artist had three sisters, Anna Maria, Europa and Lucia, who also practised the art, but with less success. J. B. Anticone, who was celebrated at Naples at the end of the sixteenth century, was a pupil of Sophonisba Anguisciola. In the next century another Italian lady named Fratellini, a Florentine, whose work has been compared to Rosalba's, made a reputation at the court of Cosmo III. Padre Rho, his pupil Ramelli, and Galantini, called Il Cappucino, are clerics who earned renown as miniature painters in the seventeenth century. Other artists of a later date who may be mentioned are Baldrighi, a pupil of Boucher ; Scipio Capella, a Neapolitan ; Giuseppe Longhi, better known as an engraver than as a miniature painter ; and, yet more ladies, Bianca and Matilda Festa, who practised at Rome, and Sophia Giordano, born at Turin 1799, may be added. But the fame of all these is quite eclipsed by that of Rosalba Carriera, who was born near Venice in 1673, but who, visiting Paris in 1720, made a furore there. She died in that city in 1757, and may be regarded with some show of justice as belonging to the French School. Her work is marked by great refinement, delicacy and charm. Pompeo Battoni, who was so fashionable an artist at Rome at the end of the eighteenth century, is better known by his oil paintings than by his miniatures.

As the Italian Renaissance preceded what has been termed " the great outburst of painting in Flanders at the beginning of the fifteenth century," so I have given precedence to the Italian artists in point of time ; but in respect of the technical qualities which especially pertain to the art of miniature painting it is doubtful if Italy can show any work to rival, much less excel, in its particular way, the work of Jean Van Eyck (1370 to 1441), Memling (1425 to 1500) and Vander Weyden (1455 to 1529). To enlarge upon the extreme ability of artists such as these would indeed be to gild refined gold. It is true that their art was not restricted to portraiture, but their excellence is so entirely consonant with the distinguishing features of miniature painting as to make it abundantly clear that had they devoted their powers to this branch they would have excelled in it, as they undoubtedly did in the especial field which they chose. To enter upon a discussion as to the influences which moulded their art and led them to do what they did would lead me too far afield. What is more important and more pertinent to the subject of this book is to note that they were followed by men like Lucas Cranach the elder (1472 to 1552), Mabuse (1499 to 1562), and Holbein the younger (1498 to 1543). I have thought it expedient to set forth the chronological sequence of these distinguished artists to show that the greatest of them all, Hans Holbein to wit, is the direct heir to the practice and the style of these Flemish artists to whom we owe so much.

There is a vast quantity of portraiture which may be said to be miniature painting and yet is quite distinct from what is generally understood by that term. It is mainly Dutch and may be regarded as the outcome of the method of these painters. It has never, so far as my observation goes, received the recognition it perhaps deserves; at any rate it has never attained the reputation of, nor met with the pecuniary appreciation which has been so lavishly bestowed on the more delicate and more fascinating method of painting in water-colours, the medium employed by the men of succeeding generations who have achieved the greatest renown in this branch of art, some of whose works are now literally worth their weight in gold, as all the world knows. The works to which I refer are painted for the most part on copper in oils, they abound in many collections, they possess technical merits, they are full of character, but they lack the charm of *beauty*, and that, I take it, is the secret of the comparative neglect in which they are held.

Accepting this, then, as a sufficient reason why Flemish art, with all its great qualities, has not left us more of value in this particular field, we may pass on to observe that, as a necessary consequence, the works of foreign art pertaining to this school are few and unimportant and will not detain us long. Taken in rough chronological order I find mention of the following: Jean Baptiste Deynum, a painter *en gouache*, born at Antwerp in 1620. From the same city, and born in the same year, came Philip Fruytiers, to whom belongs this distinction, that he was chosen by Rubens to paint himself and his family in miniature. Joseph Werner, a Swiss, found employment with Louis XIV. and ultimately established himself in Berlin, where he was made Director of the Academy. Anna Vasser was a pupil of Werner's, and, like him, enjoyed Court patronage. She died 1713.

The Imperial Gallery of Painting at Vienna at the end of the eighteenth century could boast of a truly eminent miniature painter as Director, Henry Frederic Füger. He was born at Würtemberg in 1751, and is called the Cosway of Vienna, where he settled. I give a beautiful example of his work. It belongs to Mr. Henry Drake, and must excite admiration for its modelling and refinement. The colour, too, of the original is charming.

A lady named Henrietta Wolters was a contemporary of Peter the

PLATE XCVIII.

No. 180. *The First Duke of Wellington . . . . . Isabey.*
From the Collection of the Duke of Wellington.

[illegible] the style of these Flemish artists to whom [illegible]

There is a certain quality of [illegible] which may be said to be [illegible] It has never, so far as [illegible] The works to which I refer are [illegible] they remain in many collections, [illegible] and that, I think, is the secret of the comparative neglect in which they are held.

[illegible] reason why Flemish art, with all its great qualities, [illegible] Taken in rough chronological order I may mention [illegible] Antwerp in [illegible] and born in the same year came [illegible]

The Imperial Gallery of Painting in Vienna at the end of the eighteenth century could boast of a truly eminent miniature painter as Director, Henry Friedrich Füger. He was born at [illegible] in [illegible] I give a beautiful example of his work. It belongs to [illegible] for its modelling and refinement. The colour [illegible]

A very talented [illegible] was a contemporary of [illegible]

Isabey

PLATE XCIX.

No. 181. *A Lady* . . . . . *Isabey.*
From the Wallace Collection.

PLATE C.

No. 182. *A Lady . . . . . Mansion.*

From the Wallace Collection.

Great; when he was at Amsterdam, where he learned shipbuilding, and where she lived and died, the Russian Monarch greatly admired her work. He tried in vain to induce her to go to St. Petersburg. Frankfort can claim Jacob C. Le Blond and two Peter Boys, father and son. The former artist came to England, where he found some employment. The latter were known as enamellers, and their work is well spoken of.

At Dresden the Dinglinger family practised in the same branch in the eighteenth century. Of these, George Frederic held an appointment as painter to the Elector Augustus II.; his brother Johann was perhaps the better artist. They had a sister Sophie who was also an enameller. Daniel and Gottfried Chodowiecki belong to the latter part of the eighteenth century. They were born in Dantzig in 1726 and 1728 respectively. They are reputed good miniaturists both in water colour and enamel.

Johann Samuel Blackner was born nearly half a century later and must have been precocious if it be true, as I have seen it stated, that he was known as a miniature painter at the age of fifteen.

Such then is a summary of some of the principal artists who have practised miniature painting in France, Italy, the Netherlands, and Germany. The list is somewhat meagre, but the field is wide, and distinguished workers in it, as I have already stated, are comparatively few. Further particulars and many more names are given in the alphabetical list at the end of this volume, where some Spanish artists will be found. I trust that with all its imperfections, this chapter will be found useful as a sketch of the subject of the Foreign Schools, and I believe it will prove adequate to the needs of the ordinary student and English collector.

PLATE CI.

No. 183. *Venus and Cupid* . . . . . *F. Boucher.*

From the Collection of Charles Butler, Esq.

CHAPTER XV

Collections and Collectors

A FEW words about the principal collections of miniatures in this country, known to the writer, may be deemed not out of place. The Royal Library at Windsor Castle contains somewhere about a thousand examples. As a collection, it may be said to have been formed by the Prince Consort, who, assisted by Her Majesty Queen Victoria, brought together the various historical treasures of the kind which he found scattered about in various palaces, exposed to all sorts of risks, from sunlight, from damp, or neglect. As may be expected, this assemblage of portraits is remarkable, not merely for its numbers, but for the unbroken series of authentic portraits of our Royal family from Tudor times to the present day, and for the superlative quality of many of the works it contains. In these pages it is impossible to particularize the contents of such a collection, but I extract a brief account of some of the most noteworthy examples at Windsor, given by the Royal Librarian in the pages of the *English Illustrated Magazine* some years ago. To begin with Holbein, Mr. Holmes mentions the "pathetic portraits" of the two sons of Charles Brandon, Duke of Suffolk, who both died of the sweating sickness on the same day. (These have been fully described, and illustrations taken direct from the originals are given in this book.) A portrait of Catherine Howard is considered to be almost as fine as these. A replica of this is said by the King's Librarian to be in the possession of the Duke of Buccleuch.

"Of the works of Nicholas Hilliard the Royal collection originally contained many examples. Fourteen are mentioned in the catalogue of King Charles' collection of Limnings, but these last, unfortunately, are no longer to be found. Four beautiful specimens of his work, which must have been done by Royal command, are the portraits of Henry VII., Henry VIII., Edward VI., and his mother Jane Seymour, the last three after Holbein, which were originally attached to a golden jewel, enamelled on one side with a representation of the battle of Bosworth Field, and on the other with the roses of Lancaster and York, probably the work of Hilliard himself. The portraits alone remain, the jewel has long ago disappeared." There are jewelled badges upon the dress and cap of Henry. The miniature is dated 1509, the year of his death. In Horace Walpole's copy of Van der Doort's catalogue, it is noted: "The above jewel and pictures were done by old Hilliard and given to the King by young Hilliard, by the deceased Earl of Pembroke's means."

A portrait of Lady Jane Grey wearing the red and white roses in her hair was for many years ascribed to Princess, afterwards Queen, Mary, and was shewn by Mr. Sackville Bale at South Kensington in 1865, as a portrait of that lady, and attributed to Holbein. It came from the collection of Samuel Rogers.

One of the most valued miniatures at Windsor is also one of the most interesting and undoubted portraits of Mary, Queen of Scots, and upon the high authority of Mr. Holmes, there is no portrait of the unhappy Queen which has so good a pedigree as this. It was the property of Charles I., and used to hang with seven other miniatures of "His Majesty's progenitors" in his own chamber. This probably authentic portrait of Mary is thus described in Van der Doort's catalogue. "No. 23. Item, done upon the right light, the second picture of Queen Mary of Scotland, upon a blue-grounded square card, dressed in her hair, in a carnation habit laced with small gold lace, and a string of pearls about her neck, in a little plain falling band, she putting on her second finger her wedding ring. Supposed to be done by Jennet, a French Limner."—*Vide*

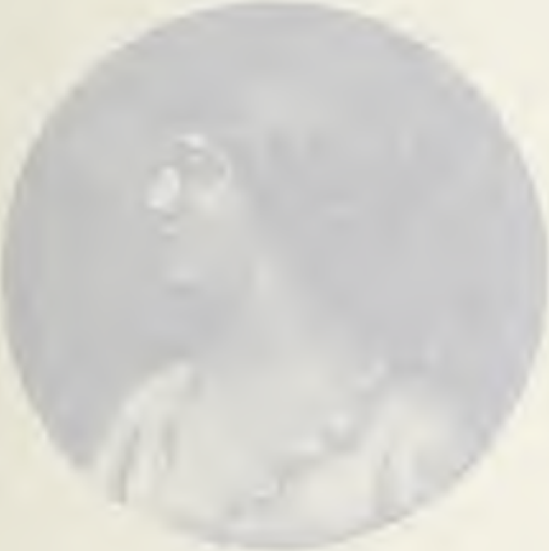

PLATE CII.

No. 184. *A Lady . . . . . Füger.*
From the Collection of Henry Drake, Esq.

pearls in the Portland Collection [illegible] appeared some years ago. To these must be added [illegible] mentions the "pathetic portraits" of the two sons of Charles Brandon, Duke of Suffolk, who both died of the sweating sickness on the same day. (These have been fully described, and [illegible] these from the originals are given in this book.) A portrait of Catherine Howard is supposed to be referred to [illegible]. A [illegible] is said by [illegible] to be in the possession of the Duke of Buccleuch.

"Of the works of Nicholas Hilliard the Court goldsmith, engraver, and limner, many examples." Fourteen are mentioned in the catalogue of King Charles' collection in Whitehall, but these had unfortunately [illegible] to Hilliard. Four excellent specimens of his work, which have been described by Walpole, are the portraits of Henry VII., Henry VIII., Edward VI., and Jane Seymour, but [illegible], being [illegible] copied from a picture by Holbein, [illegible] representation of the Battle of Bosworth Field and on the other side the union of Lancaster and York, [illegible] Richard [illegible]. The portraits being painted, the [illegible]. There are [illegible] badges upon the dexter and [illegible]. This miniature is dated 1509, the year of his death. In Horace Walpole's copy of Van der Doort's catalogue, it is noted: "The above [illegible] and pictures were done by [illegible] Hilliard and given to the King [illegible] by the deceased Earl of Pembroke's means."

A portrait of Lady Jane Grey, wearing the red and white roses in her [illegible], was for many years ascribed to Holbein, afterwards Queen Mary, [illegible] shown in the [illegible] at South Kensington in 1865, [illegible] of half [illegible] attributed to Holbein. It [illegible] the [illegible] of [illegible] beauty.

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illustration. To the same artist is attributed The Dauphin, husband of Mary, Queen of Scots: "Done upon the right light. Upon a round blue card ground, with an isinglass over it, the picture of the Dauphin, son of France, in a black cap and a white feather, in a black habit lined with white fur adorned with gold, which said Dauphin was the first husband to Queen Mary of Scotland. Inch 1½."—*Vide* illustration. By "the greatest miniature painter of the time" are numerous portraits of James I. and his consort Anne of Denmark; by the same hand is the "finest extant portrait" of their son Henry, Prince of Wales. This must have been painted before that Prince's untimely death, which was in 1612. Now, as Isaac Oliver died in 1617, we have in this an example of his latest style. The celebrated portrait of Sir Philip Sidney, poet, soldier and statesman, of which I give an illustration, must have been painted before 1586, that being the date of the battle of Zutphen. I have described it in dealing with Isaac Oliver. By Peter Oliver, amongst other things, is "a curious copy of an early picture" which has found its way back to Windsor from Hamilton Palace. It is a copy about half the size of the original of the little "St. George and the Dragon," of Raphael, which was sent as a present to Henry VII. by the Duke of Urbino in return for the Order of the Garter. At the Rebellion this picture was sold, and is now in the Hermitage at St. Petersburg. It is curious as showing St. George wearing the Garter on his left leg, over his armour. This picture was, to use the words of the catalogue, "copied by Peter Oliver after Raphael Urben, for his Majesty, which is dated 1628, whereof his Majesty has now also the principal in oil colours in the said cabinet room." Charles I. was in the habit of exchanging works of art with many of his friends at this time, and it is probable that he gave this to the Marquis of Hamilton. The Royal collection is supremely rich in the works of Samuel Cooper. Two of the finest of them all, George Monk, Duke of Albemarle, and James, Duke of Monmouth, have been already described, and are illustrated. When one looks upon the lineaments, as here shown, of the unhappy Monmouth, the story of whose fate has been so graphically told by Macaulay, one can fully realize the delight of Mr. Pepys, who relates that on September 7, 1662, "meeting Mr. Pearce, the chyrurgeon, he took me into Somerset House; and there carried me into the Queen-Mother's presence chamber, here I saw Madam Castlemaine, and which pleased me most Mr. Crofts,[1] the King's bastard, a most pretty sparke of about fifteen years old, who, I perceive, do hang much upon my lady Castlemaine, and is always with her." Crosse, Dixon, Flatman, B. Lens, Ozias Humphrey, Chalon, Newton, and Sir W. Ross, are all represented, the latter by some fifty examples, many of considerable size ; last, but not least, may be mentioned three portraits of the beautiful Duchess of Devonshire by Richard Cosway, R.A.

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[1] James, son of Charles II., by Lucy Walters, bore the name of Crofts till he was created Duke of Monmouth, 1662, previous to his marriage with Lady Ann Scott, daughter of Francis, Earl of Buccleuch.

Next in importance to the Royal Collection, Windsor, must be ranked that of the Duke of Buccleuch, which excited, and justly excited, so much admiration when shown at the Winter Exhibition of the Royal Academy in 1879. A detailed description of these priceless historical miniatures is out of the question ; whilst an analysis gives but a faint idea of their charm, nevertheless a few particulars may be given, and a careful inspection of the treasures at Montagu House has led me to the conviction that on the whole the most valuable of them all are pieces belonging to the Tudor period, and especially some works by Holbein ; yet in saying this I feel that the astonishing beauty and number of the Coopers makes the Stuart period the most richly illustrated in this unrivalled collection. On the other hand, fine works by Cooper are to be found in many collections, but few, if any, excepting the Royal Library at Windsor, can boast of undoubted works by Holbein, and therefore I come back to my starting-point, namely, that it is the Tudor miniatures, above all the work of that great artist and first miniature painter in England, Hans Holbein, which give the Montagu House collection a "cachet" of distinction not to be claimed by any other in England save that at Windsor. Another exceptional feature of the Duke of Buccleuch's miniatures consists in the numerous examples by Nathaniel Dixon—an artist until lately quite unknown in our time outside the Montagu House collection. I have dealt elsewhere with other works by him which I have met with since my work on *British Miniature Painters* appeared, and I may say in passing that Redgrave does not mention him. The works we are now considering afford an ample illustration of his powers and vary considerably ; the majority of them have a strong family likeness to Cooper—I say likeness, but no more, because they certainly are inferior, both in breadth of treatment and in beauty. They may be said to stand halfway between Samuel Cooper and Crosse, perhaps on a higher level than Flatman, or even than Alexander Cooper. Whether it be through fading or whether it be from a difference of handling, one or two of his portraits have a peculiarity of their own, a certain waxy smoothness of handling quite distinct from the coarser body-colour look of the other examples, a feature

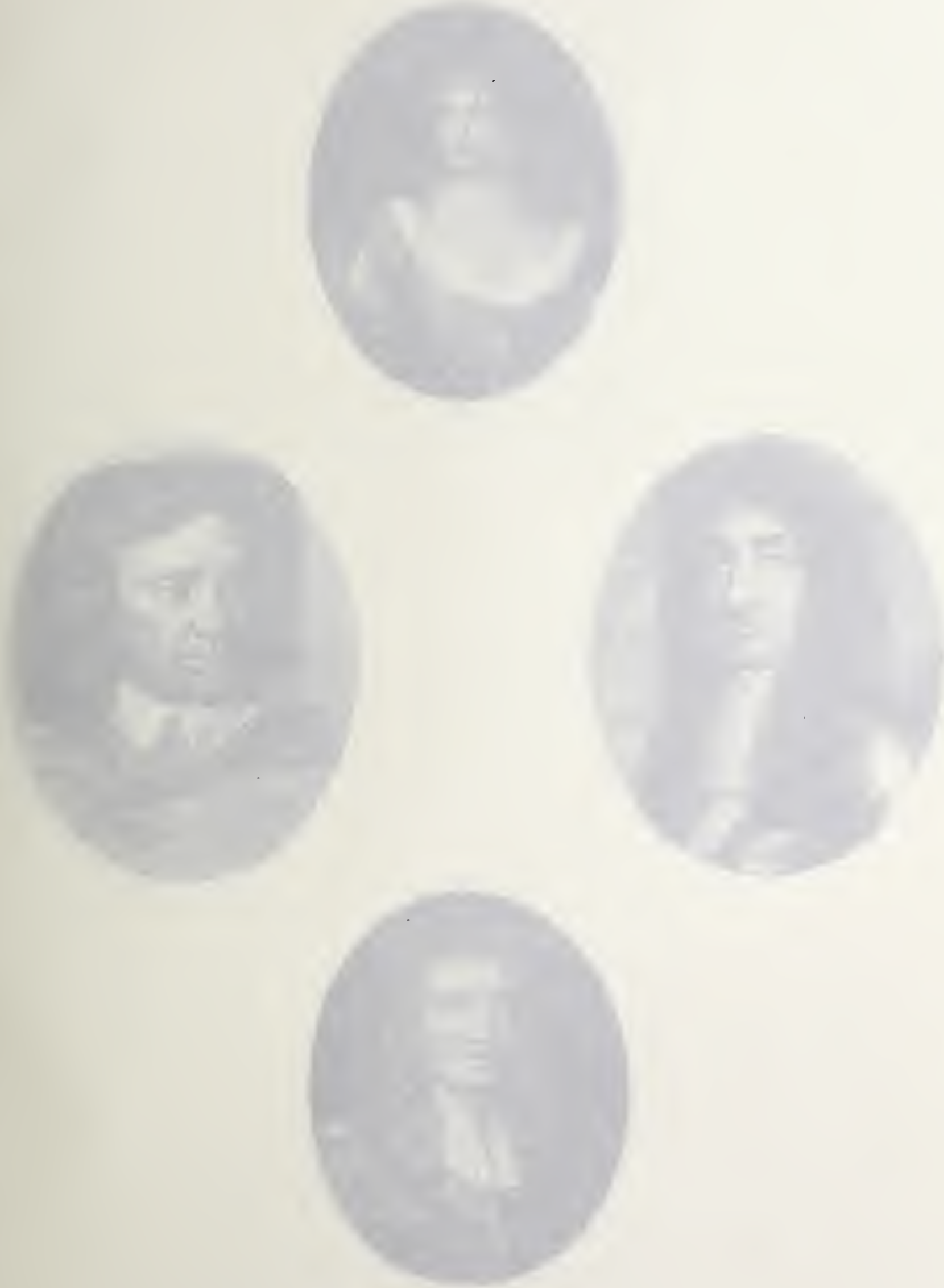


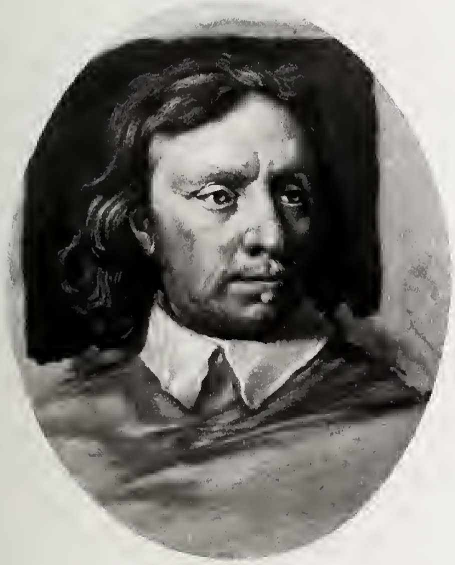
PLATE CIII.

No. 185. *Cromwell . . . . . S. Cooper.*
From the Collection of the Duke of Buccleuch.

No. 186. *Lucy Walter.*
From the Collection of the Duke of Buccleuch.

No. 187. *Charles II. . . . . . . S. Cooper.*
From the Collection of Lord Aldenham.

No. 188. *Samuel Pepys . . . . . S. Cooper.*
From the Collection of the Duke of Buccleuch.



which makes them so like and not superior to the minor masters of the period whom I have just named. One thing is clear, that Dixon must have enjoyed the favour of the Court, for several of the lady friends of Charles II., including Madame Hughes, and Moll Davis, are to be found at Montagu House. Other well known characters painted by him are the Duchess of Portsmouth, Prince Rupert, the Duke of Monmouth, Sir William Temple, and Lord Sunderland. By taking the work in this collection alone, we get a very definite idea of the period and also of Dixon's status as a fashionable painter, as will be realized when I add that he painted Elizabeth Cromwell (Mrs. Claypole), George Monk, Duke of Albemarle, and Sarah Jennings, whilst in the now dispersed collection of Dr. Propert there was a Lord Chesterfield by him.

The Marquis of Bristol owns a Second Duke of Albemarle and the Marquis of Exeter a copy of an old master, both by Nathaniel Dixon.

Perhaps of all single miniatures amongst the large number owned by the Duke of Buccleuch, the most highly prized, or, at any rate, the most famous, is the Oliver Cromwell painted by Samuel Cooper. It has been suggested that this is the prototype from which the somewhat numerous portraits ascribed to Cooper of the Protector have been taken.

I have the authority of His Grace's "ipsissima verba" for its history, which tallies with that given in the *Athenæum*, No. 2,678, February 22, 1879, page 254, and it is briefly this: It came through Messrs. Colnaghi from a Mr. Henry Cromwell Falkland, of Chichester, a descendant of the Protector's, who inherited it through a daughter of Lady Elizabeth Claypole, in whose family it had been an heirloom for two centuries. It will be remembered that Walpole has made this miniature the text of an elaborate criticism in the shape of a comparison between the merits of Oliver, Cooper, and Van Dyck. The passage is well known, and has often been quoted.

The surroundings of this masterpiece are interesting, as it hangs between two beautiful female portraits by Cooper of Cromwell's favourite daughter and his wife; moreover, in the case are a pair of sleeve links and some copper coins of the Protectorate. The first-named are of silver, and supposed to have been worn by Cromwell. They contain mouse-coloured hair, and have small gilt filigree initials and a crown under the glass.

Among portraits of the Protector's family, is one of Richard Cromwell wearing long fair hair, his "lymphatic" face beautifully drawn. It is interesting to compare this miniature, which is of high quality, with another by the same hand, representing him later in life, and with yet another by J. Hoskins. Other fine examples of Cooper's inimitable art in this collection, are Mary Fairfax, Duchess of Buckingham; Prince Rupert; James, Duke of Monmouth; Catherine of Braganza; and William Cavendish, Duke of Newcastle, after Van Dyck; and last, but not least, one of John Milton. This valuable portrait was purchased at the sale of Mr. Villiers, of Tours, in 1850, for a very small sum, and has already been described in the account given of Samuel Cooper in Chapter VII.

It is a tribute to the riches and variety of this collection that as one enters upon the detail of it, the recollection of the quality and often extreme interest of the examples is borne in upon one; thus, having said that the finest things were by Holbein, I have been compelled to add that they were eclipsed by the quality and number of the Coopers, and no sooner have I given the Coopers a pre-eminence than I am constrained to add, how remarkable are the Hilliards in the collection. The beauty of the portrait of Alicia Brandon, wife of Nicholas Hilliard, I have expatiated upon in my work upon *British Miniature Painters*, in which, in complete accord with a writer in the *Athenæum* (No. 2,678, February 22, 1879, page 253), I described as "delicately wrought, with features delightful from their vivacity and ingenuousness." To this I may add that the work has a charm somewhat unusual in Hilliard's portraits, namely, simplicity in dress; for, for the most part, as is well known, they are most elaborately figured and bedizened with jewellery. She is dressed in black and white with a black cap on her head, and a few small flowers round her bosom. Her hair—what can be seen of it—is mouse-coloured, her eyes a greenish grey. The vivacity is possessed in a still larger measure by Peter Oliver's Lady Shirley, which I mention in this place because it has almost a modern look, very different from the somewhat stiff, prim work of Hilliard's time, wherein, owing to the want of relief in the shadows and of play of expression, there is, it must be owned, a somewhat monotonous and not particularly interesting type of face. The portrait of Hilliard by himself when thirteen years of age, as the inscription records, is, it must be owned, somewhat precocious, considering that it was the infancy of the art. It has but little technical merit, and is mainly interesting from its association with the artist himself. The father of the painter is here, too, inscribed: "Ano Dm. 1577." And talking of portraits of the artists themselves, one of the best examples of the Olivers whom we may now proceed to consider is a portrait of Peter Oliver by himself; but, admirable as this is, it is not equal to the profile of Prince Henry of Wales.

Those who know the portrait by John Bettes of Edmund Buttes, now in the National Gallery, would find his miniature of the Countess of Lennox differing from his style in oil *toto coelo*. One is vigorous, full-blooded to the verge of coarseness, the other dry, and thin in manner very much like Hilliard in his least interesting examples, which may be accounted for by the fact of his being a pupil of Hilliard. The exceeding rarity of this artist makes his work particularly interesting. He is represented at Windsor according to Williamson, but it is remarkable that out of the three thousand odd miniatures shown at South Kensington in 1865, not a single example was attributed to him.

One of the works which excites one's curiosity, to say the least, is a portrait of Lucy Harrington, Countess of Bedford (Case B, 31), wife of the third Earl, daughter of John, Lord Harrington, who was tutor, by the way, to Elizabeth, daughter of James I. Every particle of flesh colour has faded from this miniature, important from its size and quality, yet one can plainly see that the drawing of the face is masterly, the modelling of the hands particularly interesting, and the extraordinary richness of the figured dress remarkable for even that time.

Another miniature of exceptional interest, from its subject and the rarity of the portraits which are said to exist of him, is the Drake, which I believe to be ascribed to Hilliard. This portrait, which hangs in the Duchess's sitting-room, is dated 1581, when Drake would be just forty years of age, and just returned from his voyage of circumnavigating the world, when Elizabeth knighted him. He is obviously in the prime of life, a face full of manly vigour. His hair is dark brown, and his moustache and beard a light auburn.

I may say a few words about a very important work of Faithorne's, namely, a full length of the famous Duchess of Cleveland. This lady, whose character is too well known to require discussion, is here painted in a singularly attractive manner; her still youthful features are refined in expression. She is in a grey dress with a black robe, and a red curtain background, but the whole has a sober sweetness which is very attractive.

Reluctantly leaving the Duke of Buccleuch's collection, I pass on to speak of some interesting examples owned by the Marquis of Bristol. They bring one from the days of Nicholas Hilliard down to those of Richard Cosway. Perhaps the most noteworthy in some respects are three works ascribed to Matthew Snelling, that exceedingly rare painter, and a remarkable miniature of Christopher, the second Duke of Albemarle, painted by Nathaniel Dixon. There is, by the way, a work by the *same* artist of the *same* man in the Duke of Buccleuch's collection.

There are several Laurence Crosses, three or four Zinckes, and some other enamels, a charming and very highly finished miniature of Molly Lapel, in a bonnet and a white dress trimmed with fur. One of the most interesting is John Hoskins, jun., by himself. He is young, with fiery red hair and grey eyes.

The Baroness Burdett-Coutts' houses in Piccadilly are full of portraits, including a large collection of miniatures, which, containing, as it does, several of the finest works from Strawberry Hill, must always be regarded as of great interest. The most important of these have been described and illustrated in this book. Besides them I recall a splendid example of Sir William Ross, a large full length of Sir Francis Burdett, and the largest Thorburn I ever saw, The Queen, Prince Albert, and the Duke of Wellington.

Besides the celebrated example of the Countess of Southampton, the Duke of Devonshire owns other works by Petitot, several works by S. Cooper, two or three Olivers, and Henrietta Maria by Hoskins. Of the later men, Zincke, Cosway, Humphrey and Ross are also represented in the collection.

The Earl of Dysart has a number of choice works by early masters at Ham House, being particularly rich in specimens by Hoskins.

The Earl of Dartrey owns a large number of Petitots, besides other interesting examples of enamellers, little known outside his collection, viz. the Hurters. I give illustrations of the portraits of Petitot, which belong to his lordship. The charming Lady Anne Dawson given in this book is by an artist whose name I have not been able to learn.

In the historic house of Burleigh, the Marquis of Exeter preserves a collection rich in the early masters, particularly Samuel Cooper and Hoskins, there being by the former Robert Cecil Cromwell, the Duchess of Portsmouth, and other well known personages ; by the latter, Charles II. as a boy, his mother, and others. There are numerous copies of paintings by the old masters, several being in enamel and ascribed to Petitot. There are also two or three Dixons, but the crowning glory of the collection I should consider to be the exquisite Oliver of the three brothers Browne, which I have already fully described in Chapter VI.

The Jones collection, now the property of the Nation and to be seen at any time at the Victoria and Albert Museum, is especially rich in Petitots. Reference has already been made to these in treating of Petitot (Chapter IX). Of miniatures in the ordinary acceptation of the term, South Kensington has by no means so many as might be expected, that is to say, they are not up to the high standard of the objects of

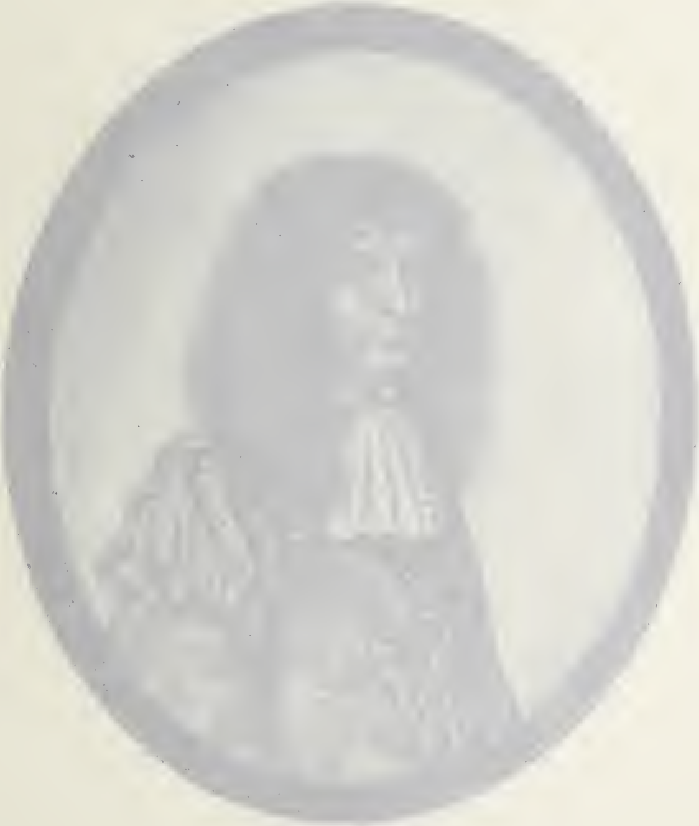


PLATE CIV.

No. 189. *Sir Gilbert Verney* . . . . . *D. Loggan.*

South Kensington Museum.

There are Samuel Alexander Cooper, three or four Dixons, and some others, including a charming and very highly finished miniature of Molly Lepel in a bonnet and a white dress trimmed with fur. One of the most interesting is John Hoskins, jun., by himself. He is young, very fair, and has grey eyes.

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bijouterie et virtu in which this magnificent collection abounds. Moreover, comparatively speaking, they are not numerous, all being contained in four cases, two of which are devoted to the Plumley collection of enamels and other large examples.

Amongst the miniatures proper I may recall the beautiful Oliver of the Earl of Dorset, probably the finest piece in the collection. This I have reproduced and already fully described.

Amongst the recent interesting additions is a beautiful pencil head of Sir Greville Verney, by David Loggan. It is so good an example of the style of portrait known as "ad vivum," that I have reproduced it. Two other examples of this plumbago work, portraits of the Duke and Duchess of Marlborough, dated 1712, and by Thomas Forster, hang close by, but they are very inferior to the Loggan. The lineal successor to this kind of work may be seen in three beautiful drawings by Edridge of the utmost refinement. It may sound heretical to say so, but I have always felt rather doubtful about the miniatures said to be the work of Samuel Cooper which are shown with the pocket-book, also said to have been his. As to the identity of the latter, no evidence is offered, but I venture to think that those familiar with the work of Cooper will find a good deal of dissimilarity between these examples and other well accredited ones by him, such as those, for instance, in the collections of the Duke of Portland and the Duke of Buccleuch. This difference is, perhaps, more marked in the colouring than in any other respect ; and here I may observe that they all have a freshness of appearance, which may be owing to their having been preserved in the pocket-book. In any case, it gives them a somewhat unfamiliar look as examples of Cooper. By the way, this charming attribute of freshness which is rare in the miniatures of the seventeenth century, is a feature in a portrait by Peter Oliver, which hangs, I think, in the same case. It is dated 1619, and represents a young man in a dark dress with a white-laced edge frill. The brilliancy of the flesh tones and the truth to nature cannot but be admired. In the same case is a very good illustration of the comparative flatness which Cooper's work sometimes has, in the faded-looking Henry, Duke of Gloucester. Coming to artists of a later period, there is a charming Plimer of a young lady wearing a chinstay, which I have reproduced. Cosway is by no means adequately represented, the Earl of Carlisle, which I also give, being perhaps the best thing by him in the collection at present. I say at present, because, Utopian as it may sound, I look forward to the Nation possessing a representative collection by masters of the beautiful art which has attained such excellence in England. At the present time, although this country is extraordinarily rich in specimens of miniature painting, the public galleries are lamentably deficient; and if any one sought to gain an adequate knowledge of the styles and excellencies of the various miniature painters who adorn the annals of English art, he would have to go to private collections to find it. The inconvenience, not to say impracticability, of any such method of study is of course obvious, whether considered from the point of view of the owners of the originals or of the would-be student and admirer of them.

Thanks to the bequest of the late Rev. W. Bentinck L. Hawkins, the University of Oxford now possesses the nucleus of a collection of miniatures and enamels, the most obvious feature of which appeared to me to be some half-dozen examples of early English enamel portraits, notably, one of Cromwell in a locket, apparently of the same date, and especially a number of enamels by Zincke and his school, together with numerous copies by H. P. Bone. A boy in the familiar blue velvet coat is amongst the most attractive examples, and is probably by Zincke. The lad is " wearing his own hair," hence the portrait is without the everlasting periwig, which gives so much sameness to work of the period, and shows that when freed from the trammels of costume, the artist could produce a thoroughly natural portrait. Another pleasing specimen ascribed to the same painter is a portrait of Catherine Shorter, first wife of Sir Robert Walpole.

This is noteworthy as having a floral enamelled border which appears like English work (reminding one of Chelsea), contemporaneous with the portrait, and harmonizing thoroughly with it. I may remark, in passing, that this collection contains some beautiful work in the decoration of the cases well worthy of study. I cannot stop to particularize the examples of Bone ; they are of the usual type. There is a portrait of Dr. Johnson after Sir Joshua, by an enameller whose work is rare, W. Hatfield, dated 1780, and also three or four by W. Craft, whose portraits are not common, though he was an exhibitor at the Royal Academy for over twenty years.

Another interesting work is an unusually large enamel signed by C. Boit of Mrs. Helena Fermor; it measures 4¾ inches by 3¾ inches. The colouring leaves much to be desired. Whilst speaking of enamels, mention may be made of one which is attributed to Cosway ; this raises the vexed question as to whether Cosway painted enamels at all. The work in question—a young man in a grey coat, was called by its late owner "George IV. as Prince of Wales." This, it may be safely said, is erroneous. As to the treatment, it has the characteristics of the

PLATE CV.

No. 190. *Portrait of a Lady.*

From the Collection of Lord Tweedmouth.

No. 191. *Lady Frances Radcliffe . . . . . S. Collins.*

From the Collection of the Earl of Carlisle.

Although this country is extraordinarily rich in specimens of miniature painting, the public galleries are lamentably deficient; and if any one sought to gain an adequate knowledge of the styles and excellences of the various miniature painters who adorn the annals of English art, he would have to go to private collections to obtain it. The consequence must be [illegible] unsatisfactory, or any such method of study is of course [illegible], whether considered from the point of view of the owners of the miniatures or of the available leisure and pleasure of people.

Thanks to the kindness of the late Rev. [illegible] L. [illegible], the University of Oxford, I was permitted the pleasure of a collection of miniatures and enamels, the most obvious feature of which appeared to me to be the large [illegible] of early English enamel portraits, notably one of Cromwell in a [illegible]. Apparently of the same date and especially a number of [illegible] and his school, [illegible] numerous copies by W. P. Rosse. A boy in the familiar blue velvet coat is amongst the more precious examples, and is possibly by Zincke. The [illegible] "wearing his [illegible]," [illegible] the portrait is [illegible] painting, which gives so much [illegible] of the period, and shows that when freed from the trammels of [illegible], the artist could produce a singularly natural portrait. Another painting [illegible] ascribed to the same painter is a portrait of [illegible], and one of Sir [illegible] Walpole.

This is noteworthy as having a [illegible] enamelled [illegible] which [illegible] English work [illegible] of Charles, contemporaneous with the portrait, [illegible] may venture to [illegible] that the collection contains some beautiful work in the [illegible] of the [illegible] of [illegible]. I [illegible] the examples of [illegible], they are of [illegible] type. There is a portrait of Dr. [illegible] after Sir [illegible], by [illegible] whose work is rare, W. [illegible], dated 1769, and one [illegible] by W. Craft, whose portraits are not common though he was an exhibitor at the Royal Academy for over twenty years.

Another interesting work is an unusually large enamel signed [illegible] C. [illegible] of Mrs. [illegible]; it measures [illegible] inches by [illegible] inches. The colouring leaves much to be desired. When speaking of enamels, mention may be made of one which is attributed to Cosway; this raises the usual question as to whether Cosway painted enamels at all. The work in question—a young man in a grey coat, was called by its owner "George IV. as Prince of Wales." This, it may be [illegible], is erroneous. As to the treatment, it has the characteristics of [illegible]

master, and has, like other examples of enamels ascribed to Cosway, a certain liver-shade of tonality which distinguishes it from his ordinary work on ivory. Also by Cosway, with the pale bluish-grey background which is said to mark his early manner, is a delightful head of George Honeyman, painter to King George III. Undoubtedly one of the most charming works in the collection is a young lady wearing the familiar white cap, it also is ascribed to Cosway. To go back to early miniaturists there is a work signed P.C. attributed to Penelope Cleyn, and called Lord Lauderdale. There are five works bearing the signature of Cooper. They are faded, it is true, but after all allowances are made, I deem them hardly worthy of his reputation. There are some good examples of L. Crosse marked by his unaffected, but somewhat heavy manner, wherein are no gradations of flesh tint. Elsewhere I have spoken of the confusion and doubt which has arisen with regard to portraits by the Lens family. The University galleries possess a portrait of Bernard by himself on an important scale (it measures 5¼ inches by 4 inches) signed and dated 1724, and is fully described on the back. It is a half length, and represents him with one hand on his hip; in the other he holds a miniature of a lady in a blue gown; by his side are a palette, and another work in progress. He is a clean-shaven-faced man, wearing the common night-cap of the eighteenth century, which appears in scores of well known portraits. The work is undoubtedly genuine, and of great interest. There is an excellent example of A. Robertson, Dr. Philpotts, Bishop of Exeter.

The Duke of Portland's collection, largely a family one, is extensive and valuable and was catalogued by Vertue; but I believe this catalogue was recently destroyed by a fire at Welbeck. It is remarkable for the superb quality of some of the Coopers which it contains. Several of the most noteworthy I may mention: Col. Sidney, afterwards Lord Romney; Sir Freschevile Holles, John, Earl of Clare; and Richard, Earl of Arran; and it is interesting to note that these, which specially excited my admiration, were painted at various dates, between 1656 and 1668, and show the high water mark, as it were, of his powers. He died within four years of the latest date of this incomparable group. Years of practice had lent his hand a cunning, the deftness of which has to be seen in a really fine example of this great artist to be realized. For breadth, for refinement, for subtle rendering of character, I know nothing to put beside them, at any rate of English workmanship; and I am altogether of Horace Walpole's opinion, when he says, "I do not know but Van Dyck would appear less great by comparison," there being in truth a certain sober reality, a simple truth to nature, a solid virility in his men's portraits which, I venture to say, Van Dyck often fell short of, and which, at any rate, he rarely, if ever, excelled, although his works were life-size, whilst Cooper's never exceeded but a few inches in scale, and being painted in body colour, lacked the strength of oils—the medium employed by Sir Anthony. The Welbeck collection also contains a large number of works by Lawrence Crosse, Lens, and their contemporaries, but the additions since the early Georgian times would appear to be but few and unimportant ; for instance, I recall no Cosways, and only one Plimer.

The Duke of Rutland's collection at Belvoir contains, besides the deeply interesting Raleigh and his Son : and Charles I., when Prince of Wales, of which this volume contains illustrations, a number of valuable examples of the earlier schools, among which may be found a Duchess of Somerset with a child, to which so early a date as 1500 is ascribed ; a curious small full length, said to be Lord Burleigh, with a dog, the great seal lying on the table (by the way, Dr. Propert had a similar work, which he called Sir Christopher Hatton) ; Leicester and Elizabeth ; W. Herbert, Earl of Pembroke, by Isaac Oliver ; Lady Francis Cecil, Countess of Cumberland, ascribed to J. Hoskins ; Lord William Russell, by S. Cooper ; an enamel of Henrietta Maria, by Petitot ; the Duchess of Somerset and " a Grecian Lady," by Liotard ; Lady Northampton, by Ozias Humphrey ; a fine miniature of the beautiful Duchess of Rutland, she who was painted by Reynolds, etc., etc.

Sir Philip Rose, Bart., has a large collection formed by his father, but mainly of foreign celebrities, and by foreign artists ; and the same remark applies to the collection owned by Lady George Pratt and the Hon. Miss Eaton.

Earl Spencer has at Althorpe a collection which, as might be expected, is rich in historical interest. There are two or three portraits attributed to Holbein, one of himself ; two ascribed to Janet, Mary Stuart and her youthful husband, Francis II. ; others by Cooper, Hoskins, Netscher, Flatman and Cosway, not to mention Petitot, Zincke and other enamellers. There is also a portrait of Sir John Boling Hatton, ascribed to Lucas de Heere, which I have already described in this work.

Lord Tweedmouth has a valuable collection of great beauty, and is the fortunate possessor of Cosway's sketch-book, which contains many interesting examples of this artist's dexterity. The collection was formed by Mr. D. Coutts Marjoribanks. Amongst the finished Cosways are portraits of Mrs. Robinson (Perdita) and Mrs. Fitzherbert. There are

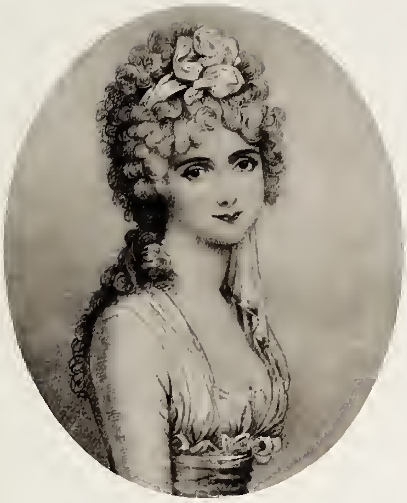
PLATE CVI.

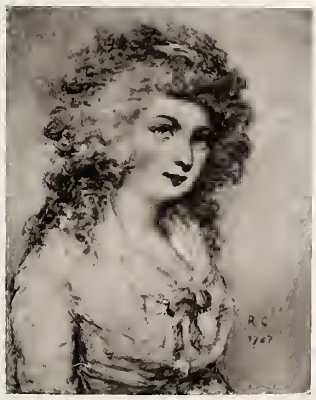
No. 192. *Lady Manners* . . . . . R. *Cosway, R.A.*

From the Collection of Henry Drake, Esq.

No. 193. *A Lady* . . . . . *Richard Collins.*

From the Collection of Jefferey Whitehead, Esq.

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1787

also some examples of foreign painters—Montviolet, Dumont, and Isabey.

Mr. Jefferey Whitehead possesses a very large number of miniatures, the varied and representative nature of which will be seen by a perusal of his contributions to the exhibition of the Burlington Fine Arts Club. His collection is particularly rich in the works of foreign artists.

The subject of collectors and collections can hardly be dismissed without some reference to " Horry " Walpole. His delightful letters contain many passages showing how keen was the collector's eye he possessed, of which the following may serve as an example. Writing to Montague, December, 1761, he says : " I have picked up at Mrs. Dunch's auction the sweetest Petitot in the World—the very picture of James II. that he gave Mrs. Godfrey, and I paid but six and a half guineas for it." This was bought at the Strawberry Hill sale for £78 15*s*., and is now in the collection of the Baroness Burdett-Coutts. I give an illustration of it. On the back is written " A present from the Duke to his mistress." Mrs. Dunch, it may be noted, was daughter to Mrs. Godfrey, who was the mistress of James II. Again he asks Montague, January, 1772, to hunt for a portrait of Madame Grammont, by Petitot, in the possession of Lady Kingsland, adding, " There is nothing I would not give for such a picture."

As I have reprinted, verbatim, with prices and purchasers attached, such portions of the catalogue as relate to miniatures and enamels, I feel I need not do more than refer the Reader to the Appendix, in which full particulars of the famous Strawberry Hill sale appear.

The riches of the Wallace collection are well known, and as Hertford House and its contents now belong to the nation, and are open to public view, it is unnecessary to particularize them. This volume is adorned with some selected examples of the distinguished artists of the French School who are so well represented in this collection.

The Earl Waldegrave possesses many works which were not dispersed at Strawberry Hill, having been bought in by the family.

Colonel E. W. Williams has inherited the late Rev. W. B. L. Hawkins' very extensive collection, with the exception of such as were selected for the University Galleries, Oxford, and some sold at Christie's.

At Sherborne Castle are the replicas of the famous Digby portraits, by Oliver, of which mention has already been made.

The Countess of Yarborough possesses an interesting collection, containing some excellent examples of C. Boit, two enamels by Richter, one of which, the male portrait, is good. Bernard Lens is represented by half a dozen excellent works, more graceful in subject than his wont, of which that of the young girl with flowers, reproduced in this book, may be regarded as a proof. But the collection is strongest in Zincke, comprising as it does over a dozen characteristic works. Cosway is represented by the two pleasing examples I give, besides "Lady Northwick" from Dr. Propert's collection, by Plimer, a subject which has been copied more frequently, perhaps, than any that could be mentioned. An interesting portrait is one of Charles I., which is ascribed to S. Cooper. Except that it is framed in a different manner, this would appear identical with the same portrait at Windsor, which is there ascribed, and no doubt correctly, to Hoskins.

The Earl of Ancaster is rich in Cosways of great beauty, family portraits being a predominant feature, and the same remarks apply to Lord Gwydr.

As will be gathered from the examples shown in this volume, by permission of the Earl of Carlisle, the collection at Castle Howard is one of great interest and value. It is also largely of a family nature, and contains examples of Cooper, Lens, Cosway, Plimer, and other well known artists.

The Hon. Gerald Ponsonby has an extensive collection, comprising many works of undoubted authenticity and quality.

Lady Dorothy Nevill has some interesting miniatures of the Walpole family.

Mrs. Culling Hanbury has a collection, mainly family portraits.

Captain T. Wood possesses numerous family miniatures of value, and some other interesting examples of English eighteenth century work.

The Earl of Derby, Viscount Falkland, the Earl of Ilchester, Lord North, and the Countess Tolstoy have each important collections, some of which are of historical interest.

The Duke of Manchester, the Earl of Powis, and the Earl of Charlemont, each possesses a large collection of family portraits. They were shown at Messrs. Dickinsons' Loan Exhibition, which also contained the treasures belonging to the Baroness Burdett-Coutts, already mentioned.

Lord Arundell possesses two of the rare English portraits by Petitot, namely, the Second and Third Barons Arundell of Wardour, in exquisite silver filigree frames.

This list is one which might be extended almost indefinitely, and in lengthy Appendices to my *British Miniature Painters* I gave the names of a great many private owners. Collections of miniatures are constantly changing both as regards their contents and their ownership,

PLATE CVII.

No. 194. *Lady Elizabeth Hamilton . . . . . W. Derby.*
From the Collection of the Earl of Derby.

so sweet that, if the young girl with flowers, represented in the last, may be classified as a portrait. But the collection is strongest in French miniatures as it has some masterpieces of [illegible]. Cosway is represented by two exceptionally fine examples, besides "Lady [illegible]" from Dr. [illegible]'s collection, the [illegible], a subject which has been copied more frequently, perhaps, than any other could be by Cosway. An interesting portrait (one of Charles I.) which is ascribed to S. Cooper, [illegible] that it is attributed to a different hand. This would suggest comparing it with the same portrait at Windsor, which is there ascribed, and no doubt correctly, to Hoskins.

The Earl of Dartrey is rich in Cosways of great beauty, possesses some fine seventeenth century portraits, and the most valuable series of Lord Cremorne.

As will be gathered from the miniatures shown in this volume, the [illegible] in the possession of the Earl of Carlisle, the collection at Castle Howard is one of great interest and value. It is also largely of a family character, and contains examples of Cosway, Lady Cosway, Plimer, and other well-known artists.

The Hon. Gerald Ponsonby has an extensive collection, containing many works of exceptional importance and quality.

Lady Dorothy Nevill has some interesting miniatures of the Walpole family.

Mr. Collins Hanbury has a collection, mainly family portraits.

Captain G. [illegible] possesses numerous beauty miniatures of [illegible], but some rare and remarkable examples of English eighteenth century work.

The Earl of Derby, Viscount [illegible], the Earl of [illegible], Mr. [illegible] Smith and the Countess [illegible] have very important collections, some of which are [illegible].

The Duke of Buccleuch, the Earl of [illegible], and the Earl of Chesterfield each possess a large collection of family portraits. They were shown at Messrs. Dickinsons' Loan Exhibition, which also contained the treasures belonging to the Baroness *Burdett-Coutts*, already mentioned.

Lord Arundell possesses two of the rare English portraits by Petitot, namely, the Second and Third Barons Arundell of Wardour, in contemporary silver [illegible] frames.

This list is one which might be extended almost indefinitely, and in lengthy Appendices to my *British Miniature Painters* I give the names of a great many private owners. Collections of miniatures are constantly changing, both as regards their contents and their ownership.

and for this and other reasons I have omitted these appendices from the present work, but there are some collections which I have had the privilege of examining lately or which are known to me as being too important to be omitted, and I give them herewith in alphabetical order—

Lord Aldenham
Charles Butler, Esq.
Viscount Churchill
Henry Drake, Esq.
Lord De Mauley
Lord Hastings
Capt. Holford
Earl of Mayo
Earl of Portarlington
Earl of Radnor
Earl of Rosebery

A fertile source of confusion to the collector arises from the numerous instances of miniature painters of very different abilities, bearing the same name, and sometimes having the same initials. The following list may be found useful in discriminating in such cases. Thus we find there were—

An Artaud and three Arlauds.

Two Betts or Bettes, John and Thomas; their relationship is uncertain; they are generally considered brothers.

Two Bones, enamellers, Henry, the father, and Henry Pierce Bone, his son.

A. E. Chalon, R.A., brother to John James Chalon, R.A., was no relation to Miss M. A. Chalon, also a miniature painter, who was daughter of Henry Bernard Chalon.

Lewis or Lawrence Crosse must be distinguished from Richard Crosse, whom he preceded by many years.

Miniatures were painted by Maria, wife of Richard Cosway.

There were two Collins, both admirable miniaturists, but no relation to each other, Samuel, master of Ozias Humphrey, and Richard Collins, pupil of Meyer, and both represented in the illustrations given in this work.

Samuel Cooper had an elder, and far less distinguished brother Alexander.

Alexander Day must not be confounded with Thomas Day, nor with Edward Dayes, whose wife was also a miniature painter.

William Derby had a son Alfred T. Derby, also a miniature painter.

John Dixon is well known, and there seems to have been another Dixon, namely, Nathaniel, though the latter is not mentioned by Redgrave.

Two Englehearts, viz. George and J. C. D. Engleheart.

William Essex had a son William B. Essex, also an enameller.

Two Ferriers, F. and L., probably father and son.

Three Goupys, Louis, also the brothers Joseph and Bernard.

Mrs. Mary Green was no relation to a contemporary miniaturist, Robert Green.

Richard Gibson, the Dwarf, had a daughter, Susan Penelope, a son Edward, and a nephew William, who all followed his profession.

Charles Hayter was eclipsed as a miniature painter by his son, Sir George.

There was a Moses Haughton, an enameller, who had a nephew also named Moses, a miniaturist.

D. Heins and John Heins, his son, both painted miniatures at Norwich.

Nicholas and Lawrence Hilliard, father and son.

Two Hoskins, both John, also father and son. (Doubtful.)

Two out of the three Hones were miniaturists, viz. Nathaniel, R.A., and his grandson, Horace Hone, A.R.A.

Thomas Hopkins, an enameller, and William Hopkins, a miniature painter.

There were several of the name of Lens, Bernard Lens, enameller, who had a son Bernard, an engraver, and a grandson (also Bernard), enamel painter to George II.; whilst Andrew Benjamin Lens and Peter Paul Lens, each miniature painters, are assumed to have been sons of the last-named Bernard.

G. M. Moser, R.A., had a nephew an enameller, named Joseph Moser. His daughter Mary was celebrated as a flower painter, but I do not find that she painted miniatures.

The short-lived Richard Newton may be distinguished from Sir William John Newton.

Daniel and John O'Keefe were brothers, and both miniaturists.

Isaac and Peter Oliver, father and son.

Two Plimers, Andrew and Nathaniel, brothers, the latter inferior.

Andrew Robertson, the finest miniature painter Scotland has produced, had two less eminent brothers with the same initial, Alexander and Archibald. Mrs. J. Robertson also painted miniatures. Two other Robertsons, brothers, Walter and Charles, practised in Dublin.

The Petitots, father and son, were both named John.

Alexander Pope, the poet, worked hard as an amateur artist, and says in a letter to Gay: "I have thrown away three Swifts, each of which was once my vanity, two Lady Bridgewaters, a Duchess of Montague, half a dozen Earls, and a Knight of the Garter." He must

PLATE CVIII.

No. 195. *A Lady* . . . . . *A.* E. *Chalon*, R.*A.*

[illegible], also his brothers Joseph and Bernard.

Mrs. Mary Green was no relation to a contemporary miniaturist, [illegible] Green.

Richard Gibson, the Dwarf, had a daughter, Susan Penelope, a son Edward, and a nephew William, who all followed his profession.

Charles Hayter was succeeded as a miniature painter by his son, Sir George.

[illegible], an enameller, who had a nephew also named [illegible], a miniaturist.

[illegible] and John Hone, so one that painted miniatures [illegible]

[illegible]

Two [illegible], both [illegible], two [illegible] and son. (Doubtful.)

Two out of the three Hones were miniaturists, the Academician, R.A., and his son, Horace Hone, A.R.A.

Thomas Hazlehurst, a miniaturist, and William [illegible], a [illegible] painter.

There were several of the name of Lens, Bernard Lens, enameller, who had a son Bernard, an engraver, and a grandson, also Bernard, enamel painter to George II., while Andrew Benjamin Lens and Peter Paul Lens, both miniature painters, are supposed to have been sons of the [illegible] Bernard.

G. M. Moser, R.A., had a nephew, an enameller named Joseph Moser. His daughter Mary was celebrated as a flower painter, but I do not find that she painted miniatures.

The miniaturist [illegible] Newton must be distinguished from Sir William John Newton.

Daniel and John O'Keefe were brothers, and both miniaturists.

Isaac and Peter Oliver, father and son.

Two Plimers, Andrew and Nathaniel, brothers, the latter the better.

Andrew Robertson, the finest miniature painter Scotland has ever owned, had two less eminent brothers with the same initial, Archibald and Alexander. Mrs. J. Robertson also painted miniatures. Two other Robertsons, brothers, Walter and Charles, practised in Dublin.

The Smarts, father and son, were both named John.

Alexander Pope, the poet, worked hard as an amateur artist, and said in a letter to Gay: "I have thrown away three Dr. Swifts, each of which was once my vanity, two Lady Bridgewaters, a Duchess of Montagu, half a dozen Earls, and a Knight of the Garter." The [illegible]

be discriminated from the Irish miniature painter, Alexander Pope (q.v.).

The father and the mother of Sir William Ross painted miniatures, as did H. Ross (junr.); and there was a Miss M. Ross, who exhibited from 1820 to 1841.

Two Sadlers, Thomas of the seventeenth century, and William Sadler, who flourished in the eighteenth century.

Only two Smiths, both sons of Smith of Derby, viz. Thomas Correggio, the elder, and John Raphael Smith.

Joseph and William Singleton were contemporary exhibitors during the last century.

Of the three Saunders, George L. is the best known (he is to be distinguished from George Saunders, the architect, who flourished at the same time); the other two, Joseph and R., were father and son. Then there were two John Sanders, who lived together, and were probably father and son. They flourished at the end of the eighteenth century, and were portrait painters, but not miniaturists so far as I know.

Finally, there are three Smarts known as miniaturists, Samuel Paul, and the two John Smarts, father and son, besides Anthony Smart, and his two daughters.

No doubt the extravagant prices paid for works by Cosway and others of his school have much to do with the numberless copies of bygone celebrities and " beauties " which are vended as originals, and this leads me to offer a word or two of caution to followers of that fascinating pursuit—collecting miniatures. There is nothing upon which the collector should be more on his guard than upon this matter of copies; such numbers have been offered me that I am convinced the manufacture of them is a regular form of fraudulent business. According to Mr. Tuer, " The spurious miniatures are often in old *papier-mâché* frames, from which the once so common silhouette or other valueless portraits have been removed; but notwithstanding careful repairs with black paper, the indications of change of tenancy are traceable; the settings of old-fashioned lockets are turned to similar account. While, if genuine, one hundred guineas apiece would be cheap enough for some of them, five and ten guineas are unblushingly asked for examples worth—if they have any value at all—as many shillings. Amongst others, the writer of this warning has seen thus treated, portraits of Mrs. Cosway, Mrs. Siddons, Mrs. Robinson, Lady Waldegrave, Lady Northwick (mother of the celebrated trio of beauties, the Misses Rushout, known as 'The Three Graces'), Miss Farren (Countess of Derby), H.R.H. Caroline, Princess of Wales, and Mrs. Dawson Damer." To these names I may add Lady Horatia Seymour, who was a famous beauty, and above all Mrs. Fitzherbert.

It will be seen that the never-ending host of copyists particularly devote themselves to the works of Cosway and his contemporaries. In connexion with this subject I recall an instructive little story told to me by an artist. It described the cynical smile which mantled the face of an acquaintance of his, on seeing some Cosways (so-called) fetching very high prices at certain sale rooms, which shall be nameless, for, as the latter said, in a moment of confidence, " I painted them myself ! "

As to the foreigners, the Marie Antoinettes, the first Napoleons, the Josephines, and the rest—their name is legion. The discouraging part of it all is that although they are nearly always unutterably bad, they must find purchasers, or the manufacture would not continue.

Of course the works of Petitot have been copied for two centuries and more, and I have already given the names of many artists who spent much of their lives at this work. Dr. Propert, who speaks so feelingly that he may have been a victim himself, says : " I am sorry to say the French hold an unenviable pre-eminence for the production of spurious enamels and miniatures. It is really of some danger to attempt a collection of French specimens; many at once no doubt display the cloven hoof clearly enough to warn off even a novice, but I have seen some which would puzzle an expert. If any of these enterprising gentry get hold of a really old miniature, it matters not how time or exposure to light may have wrecked the once beautiful tints, the merest ghost suffices them ; they will restore and paint it all over again with a subdued palette, and, like new wine, artificially aged by the arts of the chemist, it presents itself in a guise which will take no denial."

I have seen it suggested in a recent work that those who are desirous of enriching their collections, should keep a sharp eye on pawnbrokers' windows. If they look at all at those displays of which dubious china and " flotsam and jetsam " of every description form so large a part, I should advise them to keep a *very* sharp eye on the miniatures, if they think they are likely to pick up treasures. But little experience is needed to show that such opportunities very rarely occur, whilst there is considerable risk of the amateur being led to purchase works which his collection would be much better without. The pawnbrokers and jewellers when, and if they do become possessed of fine examples, quickly take them to dealers with whom they are sure of a market, and who will give them a high price, for everybody knows nowadays that good miniatures are greatly sought after. Is it not a patent and obvious fact that their windows are full of copies and flagrant forgeries ? Whence they come I know not, and I am far from wishing to cast any imputation upon respectable men in this line of business, but there, I repeat, the forgeries are gross and palpable. How then, it may be asked, are good old miniatures to be obtained ? The answer is, that they are very difficult to be found at all nowadays. Those who possess them, for the most part, keep them as amongst their most cherished possessions, and if they are obliged to part with them, are unlikely to resort to a pawnbroker, until they have tried all other means of disposal.

PLATE CIX.

No. 196. *Mrs. T. Somers Cocks . . . . . A. Plimer.*

CHAPTER XVI

Concerning the Care of Miniatures and a Method of Painting them

IN the preceding chapter I ventured upon a few words of caution to collectors of miniatures. I trust I may be allowed to add some remarks upon the care of these perishable works of art, seeing that they are, as Mr. Redgrave has so justly remarked, "especially of that kind of riches which 'rust and moth do corrupt.'" They have, in great mansions, been stowed away in roofs and cellars, and suffered to perish uncared for and unseen. They have followed the fortunes of great families, and when these have decayed, have, with them, been dispersed, lost or neglected. More than any other such treasures they are liable to damage by fire, and their loss by this element has been proportionately great; in London the Great Fire did an amount of damage to works of art which has never been estimated, for then the mansions of the noble and wealthy were in its midst, not, as now, removed outside the city. Again, the number of the country seats of old English families which have been destroyed by fire, either wholly or partially, is almost incredible, particularly in later years when attempts have been made to warm, by modern inventions, these spacious mediæval structures. Then, the fire at Whitehall, in the time of William and Mary, must have been most disastrous, the old buildings being swept away. The Banqueting House is all that now remains of the ancient palace. But there are other risks besides fire, perhaps not so obvious; many peaceful homes happily escape the ravages of fire, and are not troubled by "thieves who break through and steal," but there is always the danger of loss by *pilfering*. Scattered about as these treasures so often are, one or two may disappear and not be missed, and so, little by little, the collection diminishes. An illustration of how works of art of this nature may be overlooked and forgotten, is the well known instance of the eighty-seven incomparable heads by Holbein, found in a portfolio in a closet at Kensington Palace, now one of the greatest treasures of the Royal collection. The story of the disappearance of the collection of miniatures belonging to Charles I. has already been told.

In the case of enamels, once the risks of firing have been surmounted, we have a practically indestructible picture; but the ordinary miniature, that is to say, a painting in water-colours upon card, vellum, or ivory, is exposed to more dangers than its custodians sometimes realize. Such a work cannot claim the immunity an enamel enjoys. On the contrary, it is very easily injured, and soon destroyed, not only by reason of the fragility of the material upon which it is painted, but, and this is perhaps the more frequent cause of mischief, from the fugitive nature of the pigments employed in its production. When ivory is used, the pieces are almost invariably of the thinnest description. Possessors and collectors of old miniatures are only too familiar with the faded appearance of the works of the earlier masters, whence the carnations have flown, and in which the detail and modelling of the features are almost totally lost; so that what was once, perhaps, a contemporary portrait of the greatest interest, or the presentment of an Arabella Stuart, or some other young and beautiful woman, is now a mere wreck, with blue patches where the shadows once were, with colourless lips and cheeks, and an unnatural, almost ghastly look. This is what happens to miniatures when they have been exposed to strong light. I remember a striking example of the havoc wrought by want of care in this respect, which I may relate by way of warning.

I was being shown the art treasures in a country mansion bearing a well known, indeed historic, name. In due course I reached the

PLATE CX.

No. 197. *Lady Carlisle . . . . J. Meyer, R.A.*

From the Collection of the Earl of Carlisle.

consumed by fire, either wholly or partially; it seems incredible, until recently in many cases since attempts have been made to warm by modern appliances these ancient historical structures. Then the fire at Whitehall, in the time of William and Mary, must have been most disastrous, the old buildings being swept away. The Banqueting House is all that now remains of the ancient palace. But there are other risks liable to, perhaps not so obvious: many beautiful homes happily escape the ravages of fire, and are not troubled by "thieves who break through and steal," but there is always the danger of loss by pilfering. Scattered about as these treasures so often are, one or two may disappear and not be missed, and so, little by little, the collection diminishes. An illustration of how easily it was so that treasures may be overlooked and forgotten, is the well known instance of the eighty-seven incomparable heads by Holbein, found in a portfolio in a closet at Kensington Palace, now one of the greatest treasures of the Royal collection. The story of the disappearance of the collection of miniatures belonging to Charles I. has already been told.

In the case of enamels, when the risks of firing have been surmounted, we have a practically indestructible picture; but the ordinary miniature, that is to say, a painting in water-colours upon card, vellum, or ivory, is exposed to more dangers than its possessors sometimes realise. Such a work cannot claim the immunity of an enamel copy. On the contrary, it is very easily injured, and soon destroyed, not only by reason of the fragility of the material upon which it is painted, but, and this is perhaps the most frequent cause of mischief, from the fugitive nature of the pigments employed in its production. When ivory is used, the colours are almost incapable of [illegible] destruction. Few owners and collectors of old miniatures are made too familiar with the faded appearance of the works of the greatest masters, whence the carnations have flown, and in which the tinting and modelling of the features are almost totally lost, so that what was once, perhaps, a contemporary portrait of the greatest interest, or the presentment of an Arabella Stuart, or some other young and beautiful woman, is now a mere wreck, with blue patches where the shadows once were, with colourless lips and cheeks, and an unnatural, almost ghastly look. This is what happens to miniatures when they have been exposed to strong light. I remember a striking example of the havoc wrought by want of care in this respect, which I may relate by way of warning.

I was being shown the art treasures in a country mansion bearing a well-known, indeed historic, name. In due course I reached the

morning-room of the lady of the house, chosen as being one of the brightest and sunniest, with windows full south, and there, actually hung on the shutter, was a case containing some eight or ten Hilliards and Olivers, family portraits, I was told, but all faded past recognition, as far as features were concerned. Enough remained, it is true, of the more permanent parts of the work—such as the heavier touches of body-colour with which the effect of the draperies was heightened, and the gold which Hilliard was wont to use liberally—to enable one to attribute them to their respective artists without hesitation, and there was, even in their ruin, a certain melancholy interest in them, but their beauty and their value had all been bleached out by the pitiless glare of sunlight. Not only is sunlight a most fertile cause of injury, but miniatures are exposed to danger from another and opposite natural agent of destruction, viz. damp. Here again every one at all familiar with miniatures knows how sadly they are often disfigured by mildew and the yellow stains mildew leaves behind.

My observation leads me to think that work painted upon ivory is specially subject to this—complaint, I was going to say, and in support of this opinion, I may assign a possible cause. In the first place there is no doubt that the spots are fungi, and the question is how they get upon the surface of the ivory, especially if the miniature is carefully closed up at the back of the frame, as it should invariably be. The solution I offer is this. The ivory is a very thin slice, so thin as to be semi-transparent, and it generally has a paper backing, which is purposely used to brighten the brilliancy of the work. So translucent is the ivory that the absence of the paper or card upon which it is usually mounted, makes a surprising difference to the work. This paper mounting is often made to adhere by paste, and herein, I submit, is a possible cause of the fungus which so often appears. We all know with what rapidity mould appears on bread or paste, and I believe it is the same kind of fungoid growth which disfigures a miniature, only it may be a long time before it appears, the development of it depending upon the air getting to it, or certain atmospheric influences, difficult to trace and correspondingly difficult to avoid. In some cases the draperies are attacked, in others the spots occur on the flesh-painting, whilst the dress and background may be quite free from blemish. This liability to disfigurement of some portions, and exemption of other parts of the same picture, is a curious fact and one hard to explain. The pigments employed may in some instances form a " pabulum " for the fungus. In the case of large miniatures, such as those of Ross and Thorburn, where, in order to get a surface of sufficient size, the ivory consists of more than one piece—frequently a large centre piece with strips all round it, the whole glued down upon a panel—the adhesive matter used may be the source of the mischief.

A word may be added about the importance of having the glass and miniature covered round the edges with gold-beater's skin to exclude air, dust and damp; whilst thin glue should be used for the back of the frame where necessary. I have spoken of the thinness of the ivory upon which miniatures are now painted. This constitutes another and frequent cause of very serious injury, for the ivory curls and warps. It is very sensitive to changes of temperature, cracks and finally splits in a most disastrous way. The thoughtless treatment of the miniature is very often to blame for this result, and I have seen most valuable works, impossible to replace, hung against chimney-breasts, and stood upon mantel-shelves, places which simply court their destruction. Whenever injury of this kind has happened, the best course is to take the miniatures to an expert, some one used to the handling and the mounting of them. I fear the average jeweller's assistant is not to be trusted for this kind of work; in the first place, he is generally unable to do it, and secondly, he has a way of leaving the mark of his thumb upon the miniature itself, as the outward and visible sign of "its having been through his hands."

Having got your miniatures in a proper state, take care of them! Keep them in an equable temperature. I would suggest hanging them upon hooks in a glass case which can be kept from actual contact with the wall by pieces of cork placed at each corner of the back. This will allow a current of air to pass between the case and the wall. The miniatures must, of course, be accessible and near to the eye, or their chief charms of delicacy and minute finish will be lost. The front of the case should have a rod with curtains so arranged that they can be drawn aside at pleasure, and the contents examined. The enemies light and dust will, under ordinary circumstances, be carefully kept from the miniatures by these means.

Some people persist in treating miniatures as decorative art. If they are so lucky as to possess them, they hang them up by the dozen on fire-screens and so forth. No doubt the miniatures look very pretty, and may excite the envy of folk less fortunate than their possessors, but they undoubtedly run many risks when thus used. When one thinks of the dangers to which they are exposed, and, in some instances, have been exposed for centuries, it is wonderful that they exist in such

PLATE CXI.

No. 198. *A Lady . . . . . Sené.*

No. 199. *Nathaniel Hone, R.A.*

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A word may be added about the importance of having the ivory and miniature covered round the edges with gold-beater's skin to exclude air, dust and damp; whilst thin glue should be used for the back of the frame where necessary. I have spoken of the thinness of the ivory upon which miniatures are now painted. This constitutes another and frequent cause of very serious injury, for the ivory curls and warps. It is very sensitive to changes of temperature, cracks and [illegible] in a most disastrous way. The thoughtless treatment of the miniature is very often to blame for this result, and I have seen most valuable works, impossible to replace, hung against chimney-breasts, and placed upon mantel-shelves, places which simply court their destruction. Whenever injury of this kind has happened, the best course is to take recourse to an expert, some one used to the handling and the mounting of them. I fear the average jeweller's assistant is not to be trusted for this kind of work; in the first place, he is generally unable to do it well; secondly, he has a way of leaving the mark of his thumb upon the miniature itself, as the outward and visible sign of "its having been through his hands."

Having got your miniatures in a proper state, take care of them! Keep them in an equable temperature. I would suggest hanging them upon velvet in a glass case which can be kept from actual contact with the wall by pieces of cork placed at each corner of the back. This will allow a current of air to pass between the case and the wall. The miniatures must, of course, be accessible and near to the eye, or their chief charm, of delicacy and minute finish will be lost. The front of the case should have a rod with curtains so arranged that they can be drawn aside at pleasure, and the contents examined. The enemies light and dust will, under ordinary circumstances, be effectually kept from the miniatures by these means.

Some people persist in treating miniatures as decorations; if they are so lucky as to possess them, they hang them up by the [illegible] on fire-screens and so forth. No doubt the miniatures look very pretty and may excite the envy of folk less fortunate than their possessors, but they undoubtedly run many risks when thus used. When one thinks of the dangers to which they are exposed, and, in some cases, have been exposed for centuries, it is wonderful that they exist at all.

perfection and in such numbers as they do. Consider how destructive the mere lapse of time is to most things. Moreover, in old days these portraits were worn about the person, ostentatiously hung around the neck, and adorned with costly settings of enamelled gold, jewels and precious stones. They doubtless excited cupidity, and many a miniature probably has been sacrificed for the sake of its setting, sometimes from the intrinsic value of the frame, sometimes for the sake of giving a fictitious antiquity to the miniature it is desired to place in it—a favourite device with the forger and fraudulent copyist, a hateful class far from extinct.

In the time of the Olivers, it was the fashion to put these cherished portraits-in-little in beautifully made ivory boxes, and some of the Strawberry Hill collection (now in the possession of the Baroness Burdett-Coutts) are still in such boxes—themselves works of art, and often inlaid with ornaments. They are well shown in the illustrations of Sir Kenelm and Venetia, Lady Digby, in the earlier pages of this work. A point worth notice in the technique of the art of miniature painting, and one of considerable use in determining the age of a doubtful example, is the fact, that ivory was not used until certainly towards the end of the seventeenth century; I doubt if S. Cooper ever used it at all, and when first employed, thick pieces were used, not thin. I have in my possession a miniature by Shelley, upon a piece of ivory which would furnish, I dare say, half-a-dozen of the thin slices which afterwards came into vogue. Sir W. Ross and Thorburn used very large pieces, upon which they painted elaborate backgrounds. Some of their works would measure perhaps 2 feet by 18 inches. These large grounds for pictures were obtained by taking thin slices from *the circumference* of a tusk, making them flat by means of heat and enormous pressure, and then laying them down upon slabs of indiarubber, which in their turn were laid upon a mahogany panel. Strips of ivory were frequently added to the top, bottom and sides, until the surface to be painted over assumed the desired proportions. The result of this method of piecing has been, in numberless cases, that the ivory cracks and curls up in a truly deplorable fashion, the warping of the wood, when not thoroughly seasoned, no doubt aiding to bring about the calamity.

Some years ago—in the days of our grandmothers, let us say—when the transparent enamel backs were in fashion, adorned with devices in hair, upon which initials in seed-pearls were cunningly devised, tinfoil was largely used. This had its advantages no doubt, mainly in the way of giving brilliancy, but it is apt to discolour; moreover, being loose, it curls up, and gets lost, and does not possess the advantages which a piece of white paper gummed over the back of the ivory afford.

In the interest of posterity I may be allowed to add to these few words upon the care of miniatures, a plea that they *should invariably be named.* How often is it the case that much of the interest of a given work is lost from neglect of this simple precaution. Ivory miniatures, as we have seen, are nowadays generally mounted on card or backed by white paper, which furnishes a ready means of inscribing the name of the original, distinctly and fully given, with the date and the name of the artist. Nothing is more common, and, it may be added, nothing is more vexatious, than to find a large proportion of a collection of miniatures unnamed, owing to the indifference or carelessness of former possessors. Not only are the painters frequently unrecorded, but the names of the originals are equally unknown. The value of many a fine work would be greatly increased if the person for whom it was painted had taken the trouble of having the name of the original, and of the artist, appended. Instances frequently occur in which the intrinsic marketable value of a portrait would be trebled by identification.

This book deals with miniature painters, not with the method by which they produced the magical effects which charm us so much in the works of a Cooper or a Cosway. Any treatise upon the art of miniature painting, *per se,* is therefore beyond its scope. Nevertheless, a few practical hints of the method of a self-taught artist whose work I personally greatly admire and am well acquainted with, Robert Henderson to wit, may be of use to some aspirants and can hardly fail to be of interest to many readers. It is his manner of painting and choice of colours, taken from his own lips and put down mainly in his own words. " Having chosen a piece of ivory of good colour and even texture, prepare its surface by rubbing it with the finest glass-paper. The first step is to draw the likeness with a black-lead pencil on paper, not on the ivory itself, because, if any corrections are needed, they cannot be made without smudging and making the ivory dirty, a thing to be studiously avoided. This drawing should then be carefully transferred to the surface of the ivory by means of a piece of tracing-paper.

"Now take a nice flat sable brush and wash the face all over with a flesh-colour, then indicate the features, eyes, and so forth, touching in the nostrils and mouth. Next prepare a grey tint made of cobalt or ultramarine with a tinge of red to give it a lilac tint. Wash this all round the outer part of the face—not touching the centre of the face.

Then with a little blue mixed with the flesh-colour work up the face until you get somewhat the effect of an engraving. This being done, you may proceed to put in the deepest shadows, e.g., under the nose and eyebrows, with a warm colour composed of light red with a little blue in it. Having got your deep shadows in, use the grey again, this time with a little more flesh-colour and blend the whole together.

"For a flesh-colour I used to employ rose madder and cadmium yellow in about equal proportions; for men's complexions, light red alone makes a good flesh-wash. There is a new red brought out which is warranted to be thoroughly permanent; it is a useful colour, called mazarine, and comes in for everything. There have been suspicions cast upon rose madder, but I have found it stand well enough in ordinary miniature painting. Carmine was used by Sir William Ross and Thorburn, certainly, but that was apt to go dark in colour. The madders are very delicate colours.

"Eyes—for hazel use burnt sienna and French ultramarine, real ultramarine being very expensive. For ordinary dark-brown eyes, nothing is better than sepia; for blue eyes it depends on the shade—if bright strong blue, cobalt is the best colour; for grey eyes use cobalt and a little light red—the latter very sparingly. Cat's eyes (by which I mean greenish) require peculiar colouring, which must depend on circumstances and be treated accordingly.

"Hair is a troublesome thing to get right. For golden hair I use a very thin wash of burnt sienna; for the half-tones, a purple tint—blue and red mixed in equal parts; and for the deep shadows, burnt sienna. For ordinary dark hair, nothing is better than sepia, and for the high lights a purple grey—blue and a touch of red—that gives a glossiness to the hair. For grey hair, simply mix sepia and ultramarine; for red hair, burnt sienna is used principally, shaded with sepia in the dark parts.

"Backgrounds—for the ordinary deep plain brownish, the best thing is a wash of burnt sienna and ultramarine, in proportions as required to obtain warmer or cooler effects. For a cloudy or sky background use cobalt for the blue, and light red mixed with cobalt for the deeper shadows; where the shadows come near the figure, use brown madder and cobalt; touch the edges of the clouds with light red alone, to give a warm cloudy effect.

"Draperies—for a man's black coat, use blue black and cobalt, mixed in about equal proportions, and a little madder lake; put in the shadows with sepia. For a lady's black silk, use much the same, only less blue black and more cobalt, with a little light red in it ; use sepia again for the shadows, as it gives a warmer tone than black itself. If lights are required on a black coat when it is too black, body-colour must be used—white with a little light red mixed with it."

PLATE CXII.

No. 200. *A Young Man* . . . . . *R. Cosway, R.A.*

From the Collection of Colonel E. W. Williams.

[illegible] [illegible] black and [illegible] cobalt, with a little light red in it; [illegible] [illegible] [illegible] for the complexion, as it gives a warmer tone than black itself. If lights are required on a black coat when it is too black, body-colour must be used, [illegible] with a little light red mixed with it."

CHAPTER XVII

Gossip

AMONGST the curiosities of miniature portraits (and a distinction may be made between miniature portraits and miniature paintings), the curious carving in hone-stone, now belonging to Mrs. Dent, of Sudely, may be mentioned. It was shown at the Tudor Exhibition (No. 1074) and was designated as " one of the finest portraits of the King." In Vertue's catalogue of King Charles the First's collection, it is said to have been carved in Henry the Eighth's time, and is thus described: " Item, a picture carved in grey soft stone representing King Henry VIII. at length, an entire figure in a curious little carved frame which the King had when Prince." It was bought by Walpole at Lady Elizabeth Germayne's sale in 1707, having formerly been in the Arundel collection. It is described in the *Anecdotes,* and was sold at the Strawberry Hill sale to J. Coucher Dent, Esq. Two other figures carved in stone by Holbein were in the Tradescant Museum at Lambeth.

Another curiosity, ascribed to Holbein, representing Henry VIII. and also belonging to Mrs. Dent, is a carving in boxwood. It came from Strawberry Hill. Walpole does not say whence he obtained it, but writes in the *Anecdotes :* " Holbein cut his own head in wood, and I have another by his hand of the King, in which, about his neck, instead of a George, he wears a watch." In the Waddesdon collection at the British Museum there are several of these boxwood portraits—small medallion portraits of Francis I., Margaret of Austria, and others.

In the Stuart Exhibition of 1899 were several interesting examples of portraiture of yet another kind, e.g., of Charles in needlework, said to be worked by his daughter, the Princess Elizabeth ; of the same monarch worked in hair; and another of Charles on a plaque of Dutch Delft. These were contributions by Charles F. Fellows, Esq., Sir Alfred Trevelyan, Bart., and the Rev. Fleetwood Porter, respectively. Valuable as they may be, they clearly do not come under the heading of miniatures, but the pathetic interest attaching to the relic of Charles, which is in the Shelley family, is so remarkable that a brief description of it must be given. It is formed of the King's hair dipped in his blood on the scaffold. The long hair which he wore was probably cut off by the executioner for the convenience of his ghastly office. When the Prince Regent in 1813 had the remains of Charles examined, Sir Henry Halford states that at the back of the head the hair was cut short. This curious portrait has always been considered an heirloom, and belonged to John Winckley who was executed at Lancaster Castle with the Earl of Derwentwater after the Jacobite rising of 1715. The Dowager Lady Shelley, who lent it to Kensington in 1865, remembered wearing it when a child on some Jacobite Anniversary. It is here reproduced.

Somewhat of the same gruesome interest attaches to the cameo portrait of Queen Elizabeth set in a jewel, which was exhibited at Kensington in 1865, and is also reproduced. It was caused to be made by a certain Mr. Barbor under most extraordinary circumstances, as will be admitted when we learn its history, which is briefly this. It commemorates his deliverance from the stake, by the death of Queen Mary just at the time appointed for his execution. This memorial is now the property of the South Kensington Museum, to which it was presented by Miss Blencowe. It is cut in a fine Oriental onyx of three strata, mounted in gold, enamelled and jewelled with diamonds and rubies, surmounted by a crown, etc., etc. Mr. Barbor (whose portrait on card, in one of the turned ivory boxes of the period is also shown) bequeathed this jewel to his eldest son, if he had a daughter named Elizabeth, and, if not, then to his second son, and so on.

Talking of hair in connexion with miniatures, there is mention in Shakespeare of a fashion which was in vogue in Hilliard's time, (and therefore in the Poet's) which was to introduce " threads of metallic

PLATE CXIII.

No. 201. *Louisa of Stolberg (a Jacobite badge).*

From the Collection of Andrew Lang, Esq.

No. 202. *A Young Man . . . . . . David Cox.*

No. 203. *Charles I. in his own hair.*

From the Collection of the Shelley Family.

No. 204. *Mr. Barbor.*

South Kensington Museum.

No. 205. *The Barbor Jewel.*

South Kensington Museum.

gold ' woven ' into the hair of ladies by painters of their portraits in the Elizabethan age." In the *Merchant of Venice* we find Bassanio saying of Portia's picture—

> " Here in her hairs
> The painter plays the spider, and hath woven
> A golden mesh t' entrap the hearts of men
> Faster than gnats in cobwebs."

I owe this interesting reference to a writer in the *Athenæum.*

In the ordinary way, I suppose, one would not ask a policeman for an art criticism; but I confess to an admiration for the vigour and directness of the opinion which a member of the London police force expressed, on being shown a portrait of Mary Queen of Scots, at the Bodleian, Oxford (on some occasion when "A Division" came with the then Prince of Wales). On seeing the picture, he said: " That lady is in our line, she has the face of a born criminal." The Dean of Durham heard it said, and told Mr. Andrew Lang, and Mr. Lang told me.

I have included Gaspar Netscher amongst the miniature painters who worked in England, although his visit to this country is hardly more than a surmise, but he, undoubtedly, enjoyed some high patronage; thus both the Duke of Portland and Earl Spencer possess portraits of Queen Mary II. by Netscher, and Mr. Charles Butler possesses an interesting portrait of Sarah Jennings, Duchess of Marlborough, by the same accomplished hand.

Sharing the fate of larger works, Charles the First's most valuable collection of miniatures, to which frequent reference has been made in these pages, got dispersed during " the troubles." When his son came to the throne, he doubtless had a recollection of many of these treasures, by which his father set such store, and although one never looks upon the Second Charles in the light of a patron of art, he had, at any rate, sufficient appreciation of the works of the Olivers to pay a visit, incognito, to the widow of Peter Oliver—who seems to have been living at Isleworth—and to endeavour to obtain a number of works in her possession. The story is told in Vertue's MSS. upon the authority of Russell, the painter, who was connected with the Olivers, and is as follows: " The King went very privately . . . to see them, the widow showed several finished and unfinished—asked if she would sell them, she replied she had a mind the King should see them first, and if he did not purchase them she would think of disposing of them ; the King discovered himself, on which she produced some more pictures which she seldom showed. The King desired her to set her price ; she said she did not care to make a price with his Majesty, she would leave it to him, but promised to look over her husband's books and to let his Majesty know what prices his father, the late King, had paid. The King took away what he liked, and sent Rogers to Mrs. Oliver with the option of £1,000 or an annuity of £300 for life ; she chose the latter. Some years afterwards, the King's mistresses having begged all or most of these pictures, Mrs. Oliver said, on hearing it, that if she had thought the King would have given them to such unworthy persons, he never should have had them. This reached the Court, the poor woman's salary was stopped, and she never received it afterwards."

Just as the Great Rebellion and the break up of the monarchy in England caused many works of art to change hands, so also, and to a far greater extent, the social upheaval which followed the French Revolution led to the dispersal of valuables of all sorts. It is reported, for example, that much of the priceless furniture, not to speak of other treasures which make our "Wallace collection" famous throughout Europe, came from the French royal palaces, the contents of which were sold by auction.

Unlike more cumbrous possessions, miniatures could be concealed about the person, and being often in costly settings, would be portable and realizable property. Moreover, the wealth of English collectors has been a magnet which has attracted an almost incredible quantity of "articles de vertu," indeed articles of every kind, from the Continent to this country. The same irresistible attraction is already making its influence felt now that American millionaires are coming into the market, and investing in art purchases. Amongst other evidence of a revival of taste, one notes a higher appreciation of miniatures ; of late years their value has enormously increased, indeed it has reached a point which is often in excess of their merit as works of art. Evidence of this may be seen in the price paid for a portrait of James I. by Hilliard (in a diamond setting of the period, it is true) which, at the Hamilton Palace sale at Christie's, fetched no less than £2,835—whilst for an example of Isaac Oliver, once in the keeping of the writer, which had no adventitious value in the shape of its setting, the sum of £2,000 was offered. In contrast to this, are the paltry sums paid at Strawberry Hill for miniatures by Horace Walpole himself, £1 and £1 11*s.* 6*d.* being the most that could be got for works by the hand of the owner of all the treasures dispersed in that twenty-eight days' famous sale.

I have been told by one who said he was present that the miniature by Andrew Plimer of the daughters of Sir Charles Rushout, the Hon.

PLATE CXIV.

No. 206. *The Ladies Rushout . . . . . A. Plimer.*

From the Collection of George J. Gould, Esq.

them a present to his Majesty, she would leave it to him, but po only sent her husband's books and to let his Majesty know what p in number the last King had paid. The King took away what he and then sent to Mrs. Oliver with the option of £1,000 or an of £300 for life; she chose the latter. Some years afterwards, the mistresses having begged all or most of these pictures, Mrs. Oli on hearing it, that if she had thought the King would have given to such unworthy persons, he never should have had them. This the Court, the poor woman's salary was stopped, and she never it afterwards."

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Elizabeth, Harriet and Anne, known as the "Three Graces," and reproduced in this work, was offered at the end of a sale of furniture at Marlow Place, Great Marlow, with a race game, bits of broken china and so forth ; the bidding began at half a crown and left off at £315.

In a recent work on the Plimers, the details of the purchase are told somewhat differently, but in substance the story is the same. According to this version two London dealers bought the miniature at the sale at Marlow for 155 guineas, one of whom resold it next morning to another, from whom it came into the possession of Dr. Propert. It was wanted by the late Mr. Joseph, well known in the bric-à-brac world, and was ultimately exchanged with him for three Coopers and a Hilliard. At that date there was no reference to Plimer by Redgrave or Bryan. The collection mentioned in Joseph's private catalogue, and sold at Christie's in June, 1890, was purchased by Mr. Frank Woodruffe for £9,765. The group and other miniatures were sold by Messrs. Agnew to Mr. George J. Gould of New York, with whom, I believe, they now remain.

Through the courtesy of a member of the family to whom they belong, I am able to give an account of how the very interesting nine miniatures, known as "the Stuart miniatures," came back to this country, and I show illustrations of two of them, Elizabeth of Bohemia, and Arabella Stuart. The story seems worth telling if only as throwing light upon the by-paths of diplomacy, of the secrets of which the general public have so little knowledge. I may add, the account which I subjoin was dictated by the widow of James Edwards, Esq., of Pall Mall, and Harrow, (then Mrs. Brett) to a friend: "About the year 1801, General . . . came to England to negotiate a treaty of peace with this nation. There was some secret our Government wished to gain some private information of, and which could only be obtained through a private French family—(name forgotten). Mr. Edwards was breakfasting with Lord Spencer, then first Lord of the Admiralty, when this was mentioned. Mr. Edwards was personally acquainted with the family, and told Lord Spencer he could learn from them anything that he was desirous to know. Shortly after, Lord Spencer asked Mr. Edwards to go over to Paris (promising him a safe conduct thither), to ascertain the particulars that the Government required. He went to this family, and having satisfactorily executed the business, he returned, and thought no more of it, till, six weeks after, he received a letter enclosing a draft from the Treasury for £500. He could not understand why this was presented to him, and took it to Lord Spencer, who said it was a remuneration from our Government for transacting this business in Paris, and that it was the usual payment for a mission of a diplomatic nature such as he had accomplished. Mr. Edwards, not having had anything to do with diplomacy, declined accepting it, only having undertaken the negotiation as an act of private friendship to Lord Spencer. In the course of a short time, Lord Spencer told Mr. Edwards he had something to offer him, which he thought he could not withstand, though he refused the money; for he had heard from agents of the French Government that some of the neglected treasures of the jewel office in Paris were to be sent to this country. So little was known of their value, that these Stuart miniatures lay disregarded among the old chains and ornaments of this collection, which was accompanied with a written document stating that James II. had brought them over from England, and had deposited them with Louis XIV. when he went to St. Germain, intending to claim them on his return." These portraits comprise:—Mary, Queen of Scots, Charles I., and Henry, Prince of Wales, by N. Hilliard. Of the last-named Prince there is another by Isaac Oliver. By Peter Oliver an Elizabeth of Bohemia and her brother-in-law; also the ill-fated Arabella Stuart. Henrietta, daughter of Frederick and Elizabeth of Bohemia, is painted by N. Thaeb, and dated 1649. The remaining one is called Queen Elizabeth, and is perhaps the most striking of them all. It is painted on a bright blue background, and is nearly full-face; her hair, which is bright yellow, is surmounted by an aigrette of white feathers; round her neck is a ruff of great richness; her gown is black, with open lace-work on the upper part, fringed with pearls; she also wears a locket. A similar miniature is at Castle Howard.

The Henrietta mentioned above, daughter of the "Queen of Hearts," is not to be confounded with "La belle Henriette," whose portrait is given amongst the Strawberry Hill treasures which the Baroness Burdett-Coutts possesses. These princesses were first cousins. Henriette, Duchess of Orleans, was, of course, daughter of Charles I. Talking of this lady, a story is told of a certain Comte de Guiche, who was greatly enamoured of her, and carried a gold box suspended from his neck bearing her portrait. To this box he probably owed his life, for he was hit by a bullet—in an action; the ball struck the box and glanced off, leaving him unhurt.

On the other hand, it must be owned, a miniature is a tell-tale thing, and has often given rise to trouble, as an example of which I may quote the autobiography of Lord Herbert of Cherbury, wherein his lordship relates: "There was a lady, wife to Sir John Ayres, Knt., who, finding some means to get a copy of my picture from Larkin, gave it to Mr.

Isaac (Oliver), the painter, in Blackfriars, and desired him to draw it in little after his manner, which, being done, she caused it to be set in gold and enamelled, and so wore it about her neck so low that she hid it under her breasts." Lord Herbert further relates that he caught the knight's lady lying upon her bed contemplating the miniature. However gratifying to the vanity of his lordship, this episode made him the victim of Sir John's jealousy, for he was set upon in Whitehall, and a bloody fray ensued in broad daylight close to the Court, on the spot now known as Scotland Yard.

My Lady Ayres, as we have seen, was wont to wear a miniature suspended by a chain from the neck, but a very unusual practice may be found in a story of Queen Elizabeth's treatment of " her little elf," as she used to call her great minister, Robert Cecil, First Earl of Salisbury, K.G. He had given a miniature of himself as a present to his niece Elizabeth, Countess of Derby, who was the daughter of his sister Elizabeth, Countess of Oxford. The Queen espying the portrait one day, seized upon it, and fastening it on to her shoe, she walked along with it there. Cecil seems to have dismissed this insult with his usual tact and good humour, for he had some verses written and set to music on the little episode by one of the Court poets of the day.

The Court of Charles the First could boast of a remarkable miniature painter in the person of Richard Gibson. He was three feet ten inches in height and married a lady just as small. The wedding was celebrated before the King and Queen Henrietta Maria, and Sir Peter Lely painted them hand in hand.

A propos painters to the Court of Charles I., John de Critz or Cretz, who was sergeant-painter to the King, coupled by Meres in his curious *Wit's Commonwealth* with Hilliard and Isaac Oliver, and described as " very famous for painting," seems to have had divers duties to perform, e.g., " for painting and gilding with good gold the bodies of two coaches, etc., £179"; and again, he is paid " for repayreing, refreshing, washing and varnishing the whole body of his Majesty's privy barge."

Many fine old miniatures, the property of Sir Andrew Fountaine, were destroyed by a fire in 1758 at White's old Chocolate House in St. James' Street, whither that well known collector had got together many Coopers, Olivers, and artists of the earlier school. It is said that the miniatures in this disastrous fire were so numerous that " it was worth while to sift the ashes for the gold of the mountings."

Among what may be termed the romance of the lives of miniature painters, the case of Sir Robert Strange should not be overlooked. In his early days he was in the office of his elder brother, who was a lawyer in "Auld Reekie." Here and some time before "the 45", he fell in love with Isabella, daughter of William Lumisden, son of the Bishop of Edinburgh. She was a fervent Jacobite who made it a condition of her favour to her lover that he should fight for her Prince; and so when Charles Edward entered Edinburgh young Strange joined his forces, and subsequently fought in the ranks at Culloden. After that disastrous day for the Stuart cause he was a fugitive, and being hard pressed by his pursuers took refuge in a house, in a room of which his young lady was spinning. No time was to be lost when he begged for concealment, so she quietly bade him get under her petticoat—needless to say it was in the days when hoops were worn. A moment afterwards the soldiers burst into the room, but finding only a young lady singing and busy with her wheel, quickly withdrew. Of course Sir Robert, as he afterwards became, married the lady. She was possessed of undoubted strength and originality of character. Redgrave relates of this Lady Strange that, when aged and bedridden, some one in her presence speaking of Prince Charles Edward as "the Pretender," she started up and exclaimed, "The Pretender! be d——d to you!"

The portrait of Maria Clementina Sobieska given in this book is an interesting thing. It is a Jacobite souvenir, and was worn in the ornament of the Order of the Thistle, used by all the exiled Stuarts. I ought to add that Mr. Andrew Lang (to whom I am indebted for it) believes it to be not Clementina, but Louisa of Stolberg, that somewhat dubious character, and consort of Charles III. (otherwise known as the Young Chevalier). I say dubious, because there is always Count Alfieri in the background of the career of this lady in Italy, as to whom the curious may consult Sir Horace Mann's diplomatic correspondence printed by the Roxburghe Club.

According to the poet the attractions of the Countess proved almost irresistible. Some eight years before Charles Edward died we find Alfieri describing Louisa thus: "Ses yeux noirs remplis de feu et d'une douce expression, jointe à une peau très blanche et à des cheveux blonds, donnait à sa beauté un éclat dont *il était difficile de se défendre.*"

In justice to this Countess of Albany, it must be remembered that she was thirty-two years younger than her first husband, as to whose habits, in his latter days, the less said the better, for was he not the last of an ancient and haughty line of kings? Moreover, we have the testimony of Dr. Moore, who saw her at Florence about 1776, and says,

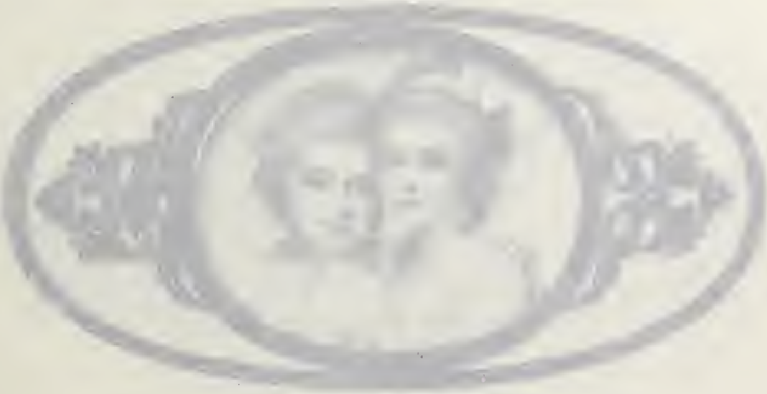

PLATE CXV.

No. 207. *Mrs. J. Stuart Wortley Montague . Ascribed to Cosway.*
From the Collection of the Earl of Wharncliffe.

No. 208. *Two Young Ladies . . . . . Ascribed to Cosway.*
From the Collection of Colonel E. W. Williams.

[illegible] [illegible] as clerk in the office of his elder brother, who was a lawyer in "Auld Reekie." Here and some time before "the '45", he fell in love with Isabella, daughter of William Lumisden, son of the Bishop of Edinburgh. She was a fervent Jacobite who made it a condition of her assent to his suit that he should fight for the Prince; and so when Charles Edward entered Edinburgh young Strange joined the army, and [illegible] fought in the ranks at Culloden. After that disastrous day for the Stuart cause he was a fugitive, and being hard pressed by his pursuers took refuge in a house, in a room of which his Isabella sat [illegible] singing. No time was to be lost when he begged for concealment; she immediately bade him get under her petticoat—needless to say it was in the days when hoops were worn. A moment afterwards the soldiers rushed into the room, but finding only a young lady singing and busy with her wheel, quickly withdrew. Of course Sir Robert, as he afterwards became, married the lady. She was possessed of uncommon strength and originality of character. Redgrave relates of this Lady Strange that, when aged and bedridden, some one in her presence speaking of Prince Charles Edward as "the Pretender," the spirited woman exclaimed, "The Pretender! be d——d to you!"

The portrait of Maria Clementina Sobieska given in this book is an interesting thing. It is a Jacobite souvenir, and was worn by the members of the Order of the Thistle, used by all the exiled Stuarts. I ought to add that Mr. Andrew Lang (to whom I am indebted for it) believes it to be not Clementina, but Louisa of Stolberg, that somewhat dubious character, and consort of Charles III. (otherwise known as the Young Chevalier). I say dubious, because there is always found lurking in the background of the career of this lady in Italy, as to whom [illegible] may consult Sir Horace Mann's diplomatic correspondence printed by the Roxburghe Club.

According to the poet the attractions of the Countess were indeed remarkable. Some eight years before Charles Edward died we find Alfieri describing Louisa thus: "Ses yeux noirs remplis de [illegible] d'une douce expression, joints à une peau très blanche et à des cheveux blonds, donnaient à sa beauté un éclat dont il était difficile de ne pas être frappé."

In justice to this Countess of Albany, it must be remembered that she was thirty-two years younger than her first husband, and as to his usage, or his [illegible] [illegible], the less said the better, for was he not the last of the ancient and haughty line of kings? Moreover we have the testimony of Dr. Moore, who saw her at Florence about 1776, [illegible] [illegible]

"She is a beautiful woman, much beloved by all who know her." In the Stuart Exhibition three or four miniatures of her were shown. In the National Portrait Gallery is an interesting small oil picture of her by Batoni, representing her with grey hair. Beside it hangs an even more interesting portrait, Prince Charles Edward when Old, the wreck of his former self.

It marks the decline and fall in the fortunes of the exiled Stuarts to observe that whilst the wife of the Old Chevalier was painted and engraved repeatedly (one portrait I recall, in an apotheosis with the Pope) there are but two prints of the Countess of Albany (Louisa) to be found in the British Museum print-room; one of these, it may be noted, is after Ozias Humphrey, R.A., the miniaturist. He also painted the Charles Edward which is at Blair Castle, Athole.

One last word about the Countess of Albany, and it links her on to our subject: it is this, after the death of Alfieri she married François Xavier Fabre, a celebrated miniature painter.

With what interest must the miniature of Lady Hamilton, which Nelson wore at Trafalgar, always be regarded! This portrait was taken from his neck after his death; it is on ivory, and has Lady Hamilton's hair and initials at the back. It was probably painted at Naples, and was purchased at the sale of the effects of Sir Alexander Davidson, Lord Nelson's private secretary.

The beautiful enamel box with a portrait of Madame de Maintenon, of which I give an illustration, was once the property of the Comte de Bruhl, a favourite minister of the King of Saxony. He is said to have possessed 300 costumes and a walking-stick and snuff-box appropriate to each. Well might Frederick the Great remark of him that he had "tant de perruques et si peu de tête."

Frederick the Great is said to have been the possessor of 1,500 snuff-boxes. It would be interesting to know what has become of them.

Some of these "boîtes à portrait," or diplomatic snuff-boxes, cost a pretty penny. Here is an example: A portrait of Louis XVI. when Dauphin was sent to Marie Antoinette on her arrival in 1770. The picture was by P. A. Hall, the most distinguished miniaturist in France, and cost 2,664 francs. The box in which it was mounted contained seventy-five brilliants, costing over seventy-eight thousand francs, or nearly thirty times as much. The production of portraits for these snuff-boxes assumed the proportions of a manufactory at the French Court in the eighteenth century; thus the archives of the Ministry of Foreign Affairs contain entries showing that the enamel portraits were made by the dozen, and one Bruckmann, a Swede, supplied as many as nineteen at a time.

Swift and Walpole tell a story of the Duchess of Marlborough receiving an enamel from Queen Anne, set in diamonds. She took off the diamonds, and gave the picture to a Mrs. Higgins to be sold. The Earl of Oxford purchased it for £100. This was a mark of Sarah's sovereign contempt.

As the whole-hearted devotion of John Duke of Marlborough to his imperious wife is one of the most pleasing traits in his character, so the pride Sarah Jennings felt in the victor of Blenheim is well attested, and in Bernard Lens' full-length in the Jones collection Her Grace stands resting her left arm upon a pedestal and displaying upon it, ostentatiously it may be said, a miniature portrait of the Great Duke.

Lovers of fine miniatures cannot but admire the work of Ozias Humphrey. One of the examples of his brush given in this book is the portrait of Mrs. Crewe, and in this lady the artist had a beautiful subject. The attractions of Mrs. Crewe are thus well summarized in Leslie and Taylor's *Life of Sir Joshua Reynolds*: "The daughter of Fulke-Greville was noted for her amiability and fascination, as well as her Opposition principles. By-and-by she grew to be *the* Whig toast—not inferior in charm, or in the staunchness of her political attachments, to the famous Duchess of Devonshire herself. Like her, she did not shrink from exerting her charms to witch butchers and bakers out of votes for Fox at the Westminster elections. Amiable, pure, and good as she was beautiful, Mrs. Crewe was the fast friend of Reynolds, as of Burke, Fox, and Sheridan. She cheered the later years of the former, and the two latter wrote verses in her honour."

In the exhibition of "Fair Women" at the Grafton Gallery, Lady Borthwick exhibited a ring in which was a miniature of Sir Joshua Reynolds "painted by himself, and presented to Lady Bovington." Thus saith the catalogue. Neither Leslie, nor Tom Taylor, nor Allan Cunningham, nor any other biographer of Sir Joshua mentions him as ever painting miniatures. This work must then be regarded as one of great rarity. His sister, Frances Reynolds, painted many, as we know, and Johnson, writing to Langton in 1759, says, "Miss is much employed in miniatures."

The doctor had views of his own on this subject. Boswell records that he (Johnson) "thought portrait-painting an improper employment for a woman. Public practice of any art (he observed) and staring in men's faces is very indelicate in a female."

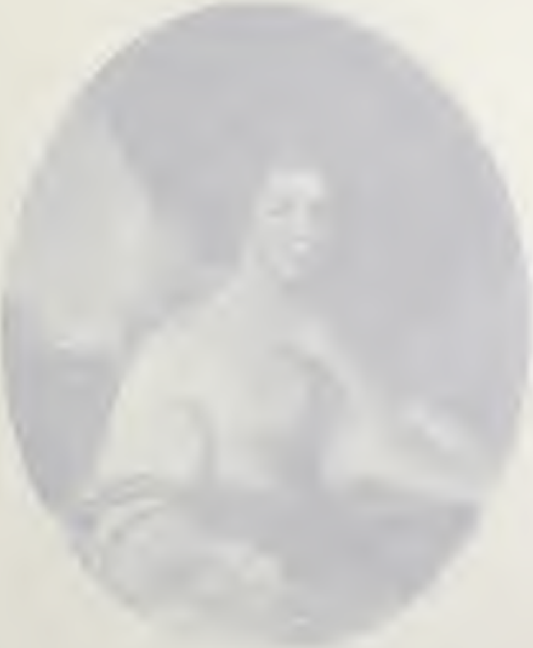

PLATE CXVI.

No. 209. *Mrs. Crewe . . . . . After Ozias Humphrey, R.A.*

From the Collection of the Earl of Crewe.

No. 210. *Queen Charlotte . . . . . Ozias Humphrey, R.A.*

From the Collection of H.M. The King.

PLATE CXVII.

No. 211. The Sisters . . . . . P. A. Hall.

From the Wallace Collection.

Gainsborough's despair of doing justice to the beauty of the Duchess of Devonshire is familiar to all. " Her grace is too hard for me," said he, and drew a wet brush across a face others thought lovely. Reynolds sometimes had similar misgivings, of which Northcote's story about the Duchess of Leinster is an example. Sir Joshua had painted her, and when Burke saw the picture he exclaimed, " What a beautiful head you have made of this lady ! it is impossible to add anything to its advantage" ; but the painter replied, with much feeling, " It does not please me yet ; there is a sweetness of expression in the original which I have never been able to give in the portrait." By the way, three or four years after, Her Grace, with the Hon. Mrs. Damer and Lady William Campbell, were taken prisoners in the Dover and Ostend packet, captured by a French frigate. I give the Duchess's portrait, from a miniature belonging to Lord Charlemont, and Mrs. Damer's also, the latter by Cosway.

As to the Gunnings, portraits of whom are given from the collections of the Earl of Derby and Mr. Gaspar Fanshawe, the story of the sensation their beauty excited has been frequently told. Nevertheless a few particulars about these famous beauties may not be out of place. They were the daughters of John Gunning, of Castle Coote, Co. Cork, and Bridget Bourke, daughter of Theobald, sixth Viscount Mayo. In their early days their fresh and radiant charms took Dublin by storm, a triumph outshone when they appeared at Court in 1751. Walpole and Selwyn's correspondence abounds in references to them. " No public event of the time filled half as much space in the mouth, eye, and ear of London as those lovely Irish sisters, who had been married at the beginning of 1752, the younger to the Duke of Hamilton, ' hot, debauched, extravagant, and equally damaged in his fortune and person ' ; and the elder to Lord Coventry, ' a grave young lord, of the remains of the patriot breed,' " who seems to have been a pedant, but passionately attached to his beautiful young wife. Lady Coventry died in 1759, and had the seeds of death in her when she married. Reynolds painted them both, in the year in which the elder and lovelier sister died of consumption. Walpole is our great authority for the strange furore excited by their surpassing loveliness. He tells us how even the noble mob in the Drawing-Room clambered upon chairs and tables to look at them ; how their doors were beset by crowds eager to see them get into their chairs, and places taken early at the theatres when they were expected ; how seven hundred people sat up all night, in and about a Yorkshire inn, to see the Duchess of Hamilton get into her postchaise in the morning ; while a Worcester shoemaker made money by showing the shoe he was making for the Countess of Coventry.

The vagaries of fashion have much to answer for, and they greatly enhance the difficulties of identifying portraits. One of the most glaring discrepancies I call to mind (always excepting the case of portraits of Mary Stuart) is that of the famous beauty Hortense de Mancini, Duchesse de Mazarin. In the Jones collection are two portraits, both labelled decisively as the same lady. They differ *toto cœlo*; one is a small-featured brunette with very dark hair; the other is a blonde with a totally different *chevelure*, her abundant locks being light brown, and, what is more important (since ladies have been known to change their hair with every breath of fashion), different features and a totally different expression. Both are assigned to Petitot.

The price of £300 paid at Christie's for one of Downman's wash-drawings, a lady's portrait at half length, says a writer in the *Westminster Gazette*, would doubtless much astonish the painter, who, although an R.A. and very fashionable in his day, probably never dreamt of asking a tithe of this sum for his work. There were several other Downmans sold on the same occasion, which fetched sums varying from fifty to a hundred guineas, and these are not uncommon prices nowadays. A few years ago Downman was practically unknown except to those who had made a study of eighteenth century English Art. "Certain collectors possess quantities of Downmans. Lord Crewe has a number of them; but perhaps the largest collection is that of Mrs. Maitland, who has several volumes full of portrait drawings which once belonged to Downman's widow. It is said that the artist was in the habit of making a replica of every portrait he drew, for his private use and delectation, and many of his drawings have interesting notes of his own as to the personality and characteristics of the sitter. On one of Mrs. Siddons he has made the unexpected comment that her face and figure seemed to him more suited for comedy than for tragedy." W. Hamilton's picture of her, which I give in this book, does not bear out this contention.

Mrs. Siddons has left it on record that a deaf and dumb artist, Charles Sheriff, was more successful in her portrait than any miniature painter to whom she had sat. Again, Gervase Spencer, the most fashionable miniaturist of his day, was originally a gentleman's servant; whilst Sherlock, one of the Directors of the Incorporated Society of Artists, was the son of a Dublin prize-fighter.

Another curious career was that of Sir Balthazar Gerbier. Walpole calls him "architect, author, lecturer, diplomatist, and quack."

PLATE CXVIII.

No. 212. *Elizabeth Gunning, Duchess of Hamilton* . . *W. Derby.*
From the Collection of the Earl of Derby.

No. 213. *Maria Gunning, Countess of Coventry.*
From the Collection of J. G. Fanshawe, Esq.

PLATE CXIX.

No. 214. A Young Lady . . . . . John Downman, A.R.A.

From the Wallace Collection.

No. 215. Mrs. Siddons. . . . . . W. Hamilton, R.A.

From the Collection of Jefferey Whitehead, Esq.

PLATE CXV

His portraits of David Teniers and his wife at Kensington are interesting. As a diplomatist he was sent to Flanders, and there treated with Rubens for the purchase of works of art. He also sat to Rubens. According to a writer in the *Athenæum*, he was probably the first keeper of an academy in London. He was in London during the Commonwealth, and prepared the triumphal arches for the Restoration. He commenced a mansion for Lord Craven at Hampstead-Marshall, which was destroyed by fire, but he died before its completion, and was buried there.

Then there was Charles Brocky, Hungarian born, who began life as servant in a cook's shop, rose to the dignity of barber's assistant, and, after sad privations, found his way to Paris, and became a student in the Louvre. In 1839 he appears as an exhibitor at our Royal Academy, and ultimately had the Queen as a sitter. From a barber's shop came George Clint, A.R.A.; his father was a hairdresser in Brownlow Street, Holborn, who, apparently, thought periwinkles likely to yield more profit than periwigs, for he apprenticed his son to a fishmonger. From a fishmonger's stall young Clint went to an attorney's office, where the work did not agree with his notions of right and wrong, so he abandoned it for house-painting; but head-painting was his *forte*, and in this branch of art he at length succeeded in attaining distinction, as he did also in mezzotint engraving.

We cannot claim J. M. W. Turner, another barber's son, as a miniature painter, although there is no doubt that the hand which drew the exquisite vignettes to Rogers's Italy, for example, possessed delicacy enough for anything; but John Kay, whose Edinburgh portraits have handed down to us persons in every walk of life in "Auld Reekie" for half a century, was the son of a stone-mason, and was not only apprenticed to a barber, but became a thriving one himself before he took up miniature painting.

Perhaps not all the world knows that David Cox had what one may term a narrow escape from becoming a miniature painter, for at the age of fifteen he was apprenticed to a locket and miniature painter at Birmingham, named Fieldler. The charming head of a young man, which I give in this book, was painted by Cox at the age of sixteen, and shows how well he had learned the art. Before he was a year older, his master had committed suicide. Here, of course, was an end of David's engagement, and from the one extreme of minuteness, such as miniatures require, this great English landscape painter, that was to be, went to the other extreme—scene-painting. This was at the Birmingham theatre, of which Macready, the father of the tragedian, was then the lessee and manager. Another great landscape painter and a contemporary, John Linnell to wit, was a miniature painter at one stage of his career.

In Westminster Abbey is a familiar monument to young Major André, who, a little more than one hundred years ago, was shot as a spy in the American lines. I have read that he was a talented amateur artist, and a miniature painter. I have been told (I think by a verger in the Abbey) that the heads upon this monument used to be continually broken off, and, it was suggested, from motives of national animosity. My informant spoke of the injury done being so persistent that it could not be attributed to casual malice or image-breaking proclivities.

There is good authority for saying that Sir William Ross painted over 2,200 miniatures; but this number, large as it sounds, is totally eclipsed by the record of George Engleheart's fee-book, from which it appears this latter artist painted nearly 5,000 portraits between 1775 and 1813. In some years his total exceeded 200. An astonishing number indeed, and proof of extraordinary industry. Deducting Sundays, to say nothing of holidays, this record of work done shows that he must have painted a portrait in a day and a half, or thereabouts.

A slight acquaintance with the lives of miniature painters will reveal some remarkable examples of perseverance under formidable difficulties, such as lowliness of station, want of friends and fortune, and, in some cases, physical disabilities which would seem to be almost insurmountable, all these have had to be encountered, and were overcome. Take, for instance, Miss Sarah Biffin, whose portrait I possess. She was born without hands or feet, yet she learnt drawing, and in 1821 was awarded a medal by the Society of Arts; moreover, she married a Mr. Wright. And I have seen facsimiles of exquisite work by W. Carter, an artist who, having neither hands nor feet, learned to draw with his mouth.

The well known case of Charles François Felu, the Belgian artist, who was born without arms, is hardly less remarkable. Many years ago I remember to have seen him at work in the Antwerp Gallery, and marvelled at the quickness with which he picked up his brushes and placed them in a box by his side, and the dexterity with which he turned its small metal fastenings and closed it. For nearly half a century he pursued a successful career and copied hundreds of the masterpieces at Antwerp. He was born near Courtrai, in Flanders, in 1830, and died in 1900. I append some interesting particulars which appeared in the *St. James' Gazette* at the time of his death :—

"In 1874 M. Felu visited London, where many people saw him copying in the National Gallery and the Kensington Museum. One of his earliest recollections was of sitting in the garden while his mother taught him to grasp with his baby toes the bright flowers for which he cried. Very soon he learned to gather them for himself, and, steadily pursuing this form of instruction, his feet soon became flexible and useful. M. Felu mixed colours without difficulty, and worked quite easily. Holding the palette by the left great toe, passed through the orifice like a thumb, with the other foot he manipulated the brush with astonishing skill and confidence. At meals he used a knife and fork, and managed his own drinking-glass. Until the last few years he always shaved himself, and never had an accident. His one grievance was that he could not gain mastery over a button-hole. His interests were literary as well as artistic, and besides a number of verses he composed several tragedies, one of which was successfully produced in Antwerp."

The catalogue of the sale of the contents of Strawberry Hill is quite in harmony with the gossip-loving owner, and, it may also be said, with the sham-Gothic place itself, and the grandiloquent comments of Mr. George Robins—whose reputation as "the Prince of auctioneers" has not yet faded away—can hardly be read without a smile. It is, as he says, a repast for the lovers of literature and the fine arts, but it is also of a special interest as bearing on the subjects of this book, and I have therefore reprinted extracts, giving the full titles, purchasers, and prices of all the miniatures then dispersed; if any further excuse be wanted, it may be found in the preface to the description of Strawberry Hill by Horace Walpole himself. "The following account of pictures and rarities is given with a view to their further dispersion; the several purchasers will find a history of their purchases; nor do virtuosos dislike to refer to such a catalogue for an authentic certificate of their curiosities."

If it be true, as Sir Walter Scott somewhere says, that portrait painting is "the levying of a tax upon the vanity of mankind which could not have been extracted from their taste or liberality," the inhabitants of these islands must be endowed with a superfluity of vanity, for in spite of the habitual self-depreciation we love to indulge in, certainly no country in the world is so rich in portraiture as England; not even Italy—for, not to speak of great family mansions, where, as in the palaces of Italy, we expect to find portraits of long lines of ancestry, our own land is thickly studded with old houses whose walls are hung, from entrance hall to attic, with works (too often, alas ! unnamed) which take us back to the earliest days of British portrait art, and this remark of the "Wizard of the North" may be capped by one from Hogarth, which, whether true or merely *ben trovato*, is entirely in harmony with the shrewd observations and plainness of speech which we should expect from the artist. In a letter addressed, I think, to Lord Bute, he says: "In Holland selfishness is the ruling passion; in England vanity is united with it. Portrait painting, therefore, ever has and ever will succeed better in this country than in any other; the demand will be as constant as new faces arise."

In bringing this chapter to a conclusion I may, perhaps, be allowed to plead, in extenuation of the deficiencies of my book, the difficulty of dealing with such a mass of material within the compass of a couple of volumes. The subject extends over nearly four centuries, and is rendered complex by the number of artists, dates and personages to be dealt with, the confusion arising from copies, doubtful ascriptions, the absence of reliable information, and the like. But I trust I have, at any rate, been able to bring into prominence the fact that we possess rich mines of art in the shape of our miniatures; if not in public galleries, at any rate in private hands.

These collections furnish students of our History with materials, the importance of which can hardly be over-estimated, and since the memories of many who are enshrined therein are imperishable and are inseparably bound up with our national story, the interest attaching to them is not likely to diminish, but rather to grow with the growth of England's greatness. Moreover, as I attempted to show at the outset, if it be recognized that a history of miniature painting is an important chapter in the development of British Art, it follows that the subject is one a knowledge of which is indispensable for some, and desirable for all. The conclusion to be drawn is that we have in these miniature portraits, from Holbein to Ross, a noble series, invaluable for historical illustration, and unsurpassed for artistic charm; and that the existence of these precious relics of the past makes it incumbent upon those who have the means and the leisure to perpetuate such delightful memorials; to see that they themselves, and, as far as possible, those near and dear to them, are painted in their turn. History has been made upon an unprecedented scale all over the world during the past half-century. British folk have had a share in it, and it is possible, nay, it is probable, that the men and women who have crossed the stage of our national life during the sixty eventful years of Victoria's reign, will, in days to come, and in the eyes of generations yet unborn, be regarded with at

PLATE CXX.

No. 216. *Napoleon when young* . . . . . *French School.*

carries us back to the earliest days of British portrait art, and this remark of the "Wizard of the North" may be capped by one from Horace [illegible], [illegible] merely *bon* [illegible], is entirely in harmony with the general characteristics and manner of speech which we should expect from the writer. In a letter addressed, I think, to Lord Hertford, he says: "In Holland cleanliness is the ruling passion; in England vanity is [illegible]. Portrait painting, therefore, ever has and ever will succeed better in this country than in any other; the demand will be as constant as new faces arise."

In bringing this chapter to a conclusion I may, perhaps, be allowed to plead, in extenuation of the deficiencies of my book, the difficulty of dealing with such a mass of material within the compass of a couple of volumes. The subject extends over nearly four centuries, and is rendered complex by the number of artists, dates and personages to be dealt with, the confusion arising from copies, doubtful ascriptions, the absence of authentic information, and the like. But I trust I have at any rate been able to bring into prominence the fact that we possess rich stores of art in the shape of our miniatures, if not in public galleries, at any rate in private hands.

These collections furnish students of our History with documents, the importance of which can hardly be over-estimated, and since the likenesses of many who are enshrined therein are imperishable and are inseparably bound up with our national story, the interest attaching to their study as documents has [illegible] to grow with the growth of historical knowledge. Moreover, as I attempted to show at the outset, if it be admitted that a history of miniature painting is an important chapter in the development of British Art, it follows that the subject is one the knowledge of which is indispensable for some and desirable for all. The conclusion to be drawn is that we have in these miniatures, extending from Holbein to Ross, a whole series, invaluable for historical reference and unsurpassed for artistic charm; and that the excellence of these precious relics of the past makes it incumbent upon those who have the means and the leisure to perpetuate such delightful memorials, to see that they themselves, and, so far as possible, those near and dear to them, are painted in their turn. History has been made again and [illegible] all over the world during the past few months, [illegible] have had a share in it, and it is possible, nay, it is probable, that the men and women who have crossed the stage of our national life during the sixty eventful years of Victoria's reign, will, in days to come, and in the eyes of generations yet unborn, be regarded with

least as much interest as those who lived in the "spacious times of great Elizabeth." Already great gaps have been made in family collections. In the interests of posterity and in view of the value of this long and incomparable series of British worthies, and of works of art worthy of their fame, let me ask, shall the series be perpetuated, or shall we of this generation allow it to be closed? Surely to such a question there can be but one answer. But, it may be said, by whom are the works of which we are so justly proud to be continued? This very important question is not so easily answered; comparisons are constantly drawn between old miniatures and the work of to-day, very much to the disadvantage of the latter; indeed, it is often said miniature painting is a lost art, a statement which, in the face of the excellent work being done in other branches of art, reflects no little discredit on its professors. Why should the art decay? has the human hand lost its cunning? The mischief of the present state of things lies in this: crowds of amateurs, or at the best half-trained artists who cannot draw, and whose colour is deplorable, rush into what they call miniature painting as a profession. Their name is legion. They obtain photographs of their friends, and, when they have tinted them more or less badly, they imagine they have produced a miniature, a delusion which, sad to relate, their friends too often appear to share. Judges of art, and those who are familiar with the exquisite workmanship of the past, stand aghast at the result, and with one consent re-echo the cry that miniatures cannot be painted nowadays. What appears to be lost sight of is the fact that to produce first-rate work of this nature, first-rate ability is requisite, thorough draughtsmanship, great delicacy of touch, joined with refinement of taste and distinction of style. The difficulties of painting heads on such a scale as an ordinary miniature are great. There are plenty of artists who, when they have acquired a certain dexterity with their tools and have mastered the rudiments of their art, can, if they have any faculty of seizing likeness, produce a fair portrait, if the scale be not over small, and they can alter and correct its defects, but the same men may be, commonly are, incapable of painting a miniature.

Still, let us not despair of all fine work of the kind ever being produced again. Every year sees an increasing number of students leaving our Schools of Art, not all Coopers or Petitots to be sure, yet amongst them there must be some with delicacy of touch and power of painting not inferior to those who have gone before. Once the demand for really high-class miniature painting made itself felt, competent artists would arise to do the work. But we must recognize that to excel in it requires a union of the qualities, by no means common, that I have ventured to lay down as the essential equipment of a really first-rate miniature painter. Moreover, the public must discriminate, must discourage bad and indifferent work, and be prepared to pay a proper and adequate price for good work, and so play their part in bringing about a consummation devoutly to be wished, namely, a restoration of miniature painting to its old pride of place, and to some share, at least, of its old perfection.

Thanks to the courtesy of their owners, for which I shall always feel grateful, I have been able to describe and to present many fine examples of bygone miniature painting. In recording the difficulties surmounted, and the triumphs won in their production, it is possible others may be encouraged to follow the example of those who painted them. At any rate I would fain hope that this work, imperfect though I know it to be, may help to extend the knowledge of, and awaken fresh interest in, the fascinating subject with which it deals, an art "so valuable," in the words of large-hearted Samuel Johnson, "in diffusing friendship; in reviving tenderness; in awakening the affections of the absent, and continuing the presence of the dead."

Appendix B

STRAWBERRY HILL,

THE RENOWNED SEAT OF

HORACE WALPOLE.

MR. GEORGE ROBINS

IS HONOURED BY HAVING BEEN SELECTED BY

THE EARL OF WALDEGRAVE,

TO SELL BY PUBLIC COMPETITION,

THE VALUABLE CONTENTS

OF

STRAWBERRY HILL,

AND IT MAY FEARLESSLY BE PROCLAIMED AS

THE MOST DISTINGUISHED GEM THAT HAS EVER ADORNED
THE ANNALS OF AUCTIONS.

IT IS DEFINITELY FIXED FOR

MONDAY, THE 25TH DAY OF APRIL, 1842,

AND TWENTY-THREE FOLLOWING DAYS (SUNDAYS EXCEPTED),

And within will be found a repast for the Lovers of Literature and the Fine Arts, of which bygone days furnish no previous example, and it would be in vain to contemplate it in times to come.

* * *

The Catalogue (at 7*s.* each) will admit Four Persons to the Public View, and be a passport to the Purchaser throughout the Sale; they may be had at "GALIGNANI'S JOURNAL," in Paris, of Mr. I. A. G. WEIGEL, of Leipsic; at Strawberry Hill; at the Auction Mart; and at Mr. GEORGE ROBINS' Offices, Covent Garden.

The Private view will commence on the 28th Day of March, and the Public will be admitted on Monday, April 4th.

Whether he considers the hallowed recollections which surround a pictorial and historical abode, so dear to its distinguished originator, and so often and so tenderly referred to in his letters and writings, or the extreme rarity and value of the collection contained therein, rich in all that can delight the antiquarian, the scholar, the virtuoso, or the general lover of art, so perfect and unapproachable in all its details that each will quit it with the fixed opinion that his peculiar tastes were those to which the energies, the learning, and the research of the noble founder were directed; when there pass before him in review the splendid Gallery of Paintings, teeming with the finest works of the greatest masters,—matchless Enamels, of immortal bloom, by Petitot, Boit, Bordier, and Zincke,—Chasings, the workmanship of Cellini and Jean de Bologna,—noble specimens of Faenza Ware, from the pencils of Robbia and Bernard Palizzi,—Glass, of the rarest hues and tints, executed by Jean Cousin and other masters of the fifteenth, sixteenth, and seventeen centuries,—Limoges Enamels of the period of the Renaissance, by Leonard and Courtoise,—Roman and Grecian Antiquities, in Bronze and Sculpture,—Oriental and European China, of the choicest forms and colours,—exquisite and matchless Missals, painted by Raphael and Julio Clovio,—magnificent specimens of cinque cento Armour,—Miniatures, illustrative of the most interesting periods of history,—a valuable collection of Drawings and Manuscripts,—Engravings, in countless numbers and of infinite value,—a costly Library, extending to fifteen thousand volumes, abounding in splendid editions of the classics, illustrated, scarce and unique works, with ten thousand other relics of the arts and history of by-gone ages,—he may well feel overpowered at the evident impossibility of rendering to each that lengthened notice which their merits and their value demand. He has, however, attempted to supply this as far as possible by the introduction of notes into the body of the catalogue, many of them from the pen of Walpole himself, whose work on this, the favourite object of his life, printed at his own press at Strawberry Hill, has, from its scarcity, become an object of value to the Bibliomaniac; but interesting as these must prove, he considers that something beyond this is due to the memory of the mighty master who planned and matured this wondrous whole, and whose life, almost from the cradle to the tomb, was occupied in snatching from the depredations of time the few remaining specimens of the classic ages—the treasures of gothic halls and cathedrals—and the antiquities of the middle ages; and feeling that every individual who visits this *Musée de Rareté*, will desire to know something of the labours of the mighty spirit who, by the magic of his pen, has caused him to lose "the memory of himself" in the pages of romance, and with the sentiment that none but a poet or a novelist should illustrate the classic abode of the author of the Castle of Otranto, he with pleasure transfers to his Prefatory Remarks the following characteristic article from the Miscellany of W. Harrison Ainsworth, Esq., who having so admirably illustrated those national monuments, the "Tower of London," and "Windsor Castle," has, with his customary tact, turned his attention to the most striking feature of the eighteenth century, and thus introduces the reader to

STRAWBERRY HILL.

PLATE CXXI.

No. 217. *Horace Walpole . . . . . C. F. Zincke.*

From the Collection of Earl Waldegrave.

EXTRACTS FROM THE CATALOGUE OF THE SALE OF

HORACE WALPOLE'S COLLECTION

AT STRAWBERRY HILL, APRIL 25th TO MAY 21st, 1842.

ELEVENTH DAY'S SALE.

The following nine exquisite miniatures, by Oliver, formed the celebrated Digby collection; he was the patron of Oliver, and they are considered the *chef d'œuvres* of this inimitable artist.

Lot.	Description.	Purchaser.	Price.		
			£	s.	d.
24	A miniature Portrait of Sir Kenelm Digby, also of Venetia Stanley, Lady Digby, the companion copies from Vandyck's celebrated pictures, and enclosed in a beautifully enamelled folding case	R. Holford, Esq.	178	10	0
26	Venetia Stanley, aged 19	Miss Burdett-Coutts	28	7	0
27	A highly finished miniature of a Lady in a blue dress, one of the Digby family	R. Holford, Esq.	10	10	0
28	Lady Digby as she was found dead in her bed in an enamelled gold frame	R. Holford, Esq.	52	10	0
29	Sir Kenelm Digby, when young, in a black slashed dress	Miss Burdett-Coutts	25	4	0
30	Lady Digby with flowing hair	Miss Burdett-Coutts	18	18	0

Eleventh Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
31	Lady Lucy Percy, mother of Lady Venetia Digby, in a black hat and ruff. It was considered by Horace Walpole to be the most perfect miniature in the world	R. Holford, Esq.	105	0	0
32	The Young Bride	R. Holford, Esq.	9	9	0
33	A remarkably fine miniature of Robert, Earl of Essex, the favourite of Elizabeth, in a beautifully enamelled gold case, by OLIVER	J. P. Beavan, Esq.	35	14	0
34	Henry Carey, Lord Hunsdon, in gold enamelled case, by HILLIARD	Duke of Buckingham	21	0	0

These two miniatures were purchased at the sale of the collection of Lady Germaine, by Horace Walpole.

Lot.	Description.	Purchaser.	Price. £	s.	d.
35	A Lady of the Digby family, in black dress and white ruff, exquisitely finished, and in a gold enamelled frame	J. P. Beavan, Esq.	21	0	0
36	The Duke de Vendome in armour, by PETITOT	W. Blamire, Esq.	12	12	0
37	The Princess Palatine, an enamel, by PETITOT	Jarman	11	0	6
38	Madame la Duchesse Palatine, by PETITOT	J. P. Beavan, Esq.	8	8	0

The above three splendid miniatures are from the collection of the Comte de Caylus.

Lot.	Description.	Purchaser.	Price. £	s.	d.
39	La Duchesse de Montbazon, called La Belle des Belles, by PETITOT	J. M. Smith	31	10	0

A splendid specimen of this incomparable artist.

Lot.	Description.	Purchaser.	Price. £	s.	d.
40	Holbein (by himself), in a black dress and cap, signed J. H., date 1545	W. Blamire, Esq.	13	13	0
41	A PAIR OF ENAMELS, THE CASE OF THE CELEBRATED WATCH, PRESENTED BY THE PARLIAMENT TO GENERAL FAIRFAX, AFTER THE BATTLE OF NASEBY. On one side Fairfax on horseback, and on the reverse, the Battle of Naseby. The Parliament sitting, and on the reverse, the following inscription: "These enamels, painted by G. Bordier, were given by the Parliament to General Fairfax, on his victory at Naseby."	J. P. Beavan, Esq	21	0	0

They were purchased of his executors, by Mr. Ralph Thoresby, and at the sale of his property, by Mr. Horace Walpole, 1764.

Lot.	Description.	Purchaser.	Price. £	s.	d.
42	A miniature of the son of Sir Kenelm Digby, 1632, by OLIVER	R. Holford, Esq.	10	10	0
43	A miniature of the son of Sir Kenelm Digby, 1632, by OLIVER	C. W. Dilke, Esq.	6	6	0
44	John, Duke of Lauderdale, after S. Cooper, 1774, by LADY BINGHAM	W. M. Smith	3	13	6
45	William Henry, Duke of Gloucester, after Meyer, 1774, by LADY BINGHAM	Earl Waldegrave			
46	Charlotte de la Tremouille, the Countess of Derby, who defended Latham House, 1664, in a silver filigree frame	Earl of Derby	16	16	0

STRAWBERRY HILL SALE

Eleventh Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
47	A Lady's Head, supposed to be the Countess of Pembroke, wife of Earl William, finely preserved. A present from the Duchess of Portland; it is a perfect gem, by Hoskins	J. P. Beavan, Esq.	28	7	0
48	A miniature Portrait of William Roscoe the Historian, 1795	J. P. Beavan, Esq.	3	3	0
49	A miniature Portrait of Pope, by Lens	Colnaghi	4	4	0
50	Miss Farren, afterwards Lady Derby, 1787	Countess of Wilton	16	16	0
51	Mrs. Hannah More, the Poetess, after Opie, 1788, by Roberts	Money	8	18	6
52	Charles II. when young, a highly finished miniature	Owen	4	14	6
53	A Boy with Bird's Nest, 1735, by Horace Walpole	Forster	1	1	0
54	A Portrait of a Lady of the Family of Digby, after Vandyck, with Landscape in the background, by P. Oliver	Lord Northwick	22	1	0
	It is in an ebony case, mounted in silver, with four medallions in front.				
55	A miniature of Lady Digby, enamelled by G. Taulin, 1637, in an enamelled case, with Latin motto, supported by two Goddesses	Baroness A. de Rothschild	37	16	0
55*	A miniature of Lady Catherine Howard, wife of John Digby, son of Sir Kenelm, and on the reverse, in the same enamelled frame, another Lady of the Family, exquisitely painted by Oliver	R. Holford, Esq.	29	8	0
56	Sir Kenelm Digby, his wife and two sons, after Vandyck, a large miniature, in the finest preservation, in an ebony case, silver mounted, and on the inside of the doors are the Portrait of two Ladies of the same family	Miss Burdett-Coutts	241	10	0
58	A miniature of Lady Frances Howard, Countess of Essex and Somerset, after Corn. Jansen's picture at Woburn, 1776, by Lady Lucan	Owen	2	12	6
59	A charming miniature of Catherine, Duchess of Buckingham, daughter of King James II.	Baldock	8	8	0
60	Her Royal Highness Maria Waldegrave, Duchess of Gloucester, a splendid enamel	Earl Waldegrave			
61	His Royal Highness William Frederick, Duke of Gloucester, a highly finished miniature in water colours, on ivory	Earl Waldegrave			
62	A beautiful whole length miniature on ivory of the Duchess of Gloucester, 1794, by P. Jeens	Earl Waldegrave			
63	Thomas Seymour, Lord Sudeley, Lord Admiral, brother of the Protector, from an original in the possession of the Marquis of Buckingham, signed H. W., by Lady Lucan	John Dent, Esq.	4	4	0

Eleventh Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
64	A Boy playing a Pipe, by HORACE WALPOLE, 1794, after Luti	Forster	1	11	6
65	Sir Peter Lely, after himself, a very beautiful miniature by CHARLES BEALE	—, Gosling, Esq.	7	7	0
66	An exquisite miniature of Vander Vuart, the painter, in ebony frame, mounted with silver and lapis lazuli	J. Beavan, Esq.	8	8	0
67	A miniature Portrait of M. Dahl, by himself	Charles Deane, Esq.	2	2	0
68	A miniature Portrait of Miss Temple, maid of honour to the Duchess of York, an unfinished miniature	C. W. Dilke, Esq.	1	11	6
69	Portrait of Two Young Ladies, by Mrs. TONELLI	Earl Waldegrave	21	0	0
70	Miniature Portraits of the three children of Charles I. after VANDYCK	J. M. Smith	4	0	0

THIRTEENTH DAY'S SALE.

Lot.	Description.	Purchaser.	£	s.	d.
12	A miniature Portrait of Mary Queen of Scots, at full length, an exceedingly clever drawing from the celebrated original picture at Hatfield, by VERTUE	Baroness A. de Rothschild	27	6	0
21	A Portrait of Madame Suarez, a Florentine beauty, exquisitely drawn and finished, by ROSALBA	Hall	2	0	0
22	A pair of small oval miniatures of Madame de Sevigné and Madame de Grignon, in oil, on copper, by MUNTZ	Russell	12	12	0
23	A sketch of the head of Roger Palmer, Earl of Castlemaine, husband of the Duchess of Cleveland, by SIR GODFREY KNELLER	Sir W. R. Palmer, Bart.	1	5	0
30	A Portrait of Sir Godfrey Kneller, when young, by himself	Earl of Derby	8	8	0
31	A fine Portrait of Charlotte de Tremouille, granddaughter of William the Great, Prince of Orange, and wife of James Stanley, Earl of Derby, who was beheaded by Cromwell during the civil wars. She defended Latham House for several weeks against the Republicans	Earl of Derby	7	17	6
45	A miniature Portrait, in wax, of Lady Mary Coke, beautifully modelled, in an elegant carved frame. She was the fourth daughter of John Campbell, Duke of Argyle, and widow of Edward Lord Coke, and the Lady to whom Mr. Walpole dedicated the Castle of Otranto, by GOSSET	Strong	3	15	0
46	A Portrait of Sir Peter Lely, in crayons, by himself	Earl of Derby	2	12	6

Thirteenth Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
52	A very fine miniature Portrait of Frances Howard, the famous Countess of Essex and Somerset, from Mr. West's collection, by Isaac Oliver	Earl of Derby . .	18	18	0
53	A Portrait of Vandyck, a sketch by himself for the celebrated picture in the Duke of Grafton's collection	R. R. Preston, Esq. .	4	4	0
57	A pair of exquisite Portraits, in miniature, of Cornelius Poelemburg and his Wife, by himself, in ovals on copper, they are finished in the finest style, like enamel, and yet with the greatest freedom . . .	Newman Smith, Esq. .	22	1	0

FOURTEENTH DAY'S SALE.

Lot.	Description.	Purchaser.	Price. £	s.	d.
9	A miniature Portrait of Lady Heydon, by Cooper, and in his best style	H. Rodd	3	0	0
10	A miniature Portrait of Robert Carr, Earl of Somerset, in his latter time, the favourite of King James I., in water colours, by Hoskins, and highly finished	Jarman	14	14	0

Purchased at the sale of T. Barrett, Esq., of Lees, in Kent, in the year 1758.

Lot.	Description.	Purchaser.	Price. £	s.	d.
11	A beautiful miniature of Richard Cromwell, the Protector, by Cooper, a remarkably fine specimen of this artist's talent and power of expression	J. M. Smith . . .	26	5	0

From the collection of T. Barrett, Esq., of Lees, in Kent.

Lot.	Description.	Purchaser.	Price. £	s.	d.
12	A miniature in water colours, by Liotard, of Marivaux, the author of *Marianne* . .	Rev. Henry Harding .	2	15	0
13	A miniature in water colours of John Chute, Esq., of the Vine, in Hampshire, finely painted, by Pompeio Battoni, at Rome .	Wiggett Chute, Esq., M.P.	3	3	0
14	An exquisite miniature in water colours, by Isaac Oliver, of Sir Anthony Shirley, ambassador from the Sophy of Persia to King James I., the dress is half English and half Persian, richly and beautifully painted	W. Blamire, Esq. . . .	17	7	0
15	A miniature Portrait of Elizabeth, Queen of Bohemia, by Isaac Oliver, purchased from the collection of Lady Isabella Scott, daughter of the Duchess of Monmouth .	Earl of Derby . .	13	13	0
16	A very fine miniature in water colours, by Hoskins, of the celebrated Sergeant Maynard, given to Sir Robert Walpole by Sir Everard Faulkner	B. Botfield, Esq., M.P. .	22	1	0
17	A very fine miniature of Sir Kenelm Digby, by Peter Oliver, most exquisitely painted in water colours, the dress and collar are				

Fourteenth Day's Sale.

Lot.	Description.	Purchaser.	Price.		
			£	s.	d.
	beautiful specimens of this master's great art, in a fine gold case From Dr. Mead's collection.	Emanuel	16	16	0
18	A miniature Portrait in water colours of the Lady Arabella Stuart, a remarkably fine specimen of Nicholas Hilliard's art in those days From the collection of Lord Wilmington.	W. M. Smith	8	8	0
19	A beautifully painted miniature of Queen Elizabeth, an equally fine specimen by the same inimitable artist Also from the collection of Lord Wilmington.	Earl of Derby	14	14	0
20	A curious miniature Portrait of King George II., by Deacon, 1749	Payne and Foss	1	1	0
24	A splendid enamel by Zincke, after Vanloo, of Ethelreda Harrison, the wife of Charles Viscount Townsend, in a curious frame of enamel, richly painted with Flowers in relief, on the back are her arms supported by Cupids, enamelled by Groth, a truly beautiful specimen of the art of enamel painting. It may be pronounced matchless, and is quite perfect	B. Botfield, Esq., M.P.	44	2	0
26	An exquisite miniature Portrait of the Emperor Joseph I., painted on gold and in a richly chased frame	Luxmore	2	5	0
27	A miniature Portrait of Colonel Horatio Walpole, the uncle of Sir Robert Walpole, in a similar frame	Baldock	3	5	0
28	Two extremely beautiful miniature Portraits of the Duchesses of Cleveland and Portsmouth, exquisitely finished and very petite	Thos. Page, Esq.	21	0	0
29	A splendid enamel miniature Portrait by Zincke, of Sir Edward Walpole, father of Maria, Duchess of Gloucester, in a fine gold case	Baldock	12	12	0
30	A miniature in water colours of Galfridus Walpole, youngest brother of Sir Robert Walpole, in a fine gold case	Baldock	4	14	6
31	A miniature Portrait of Constant Hayes, wife of Galfridus Walpole, and afterwards of Mr. Kerwood, very petite and set in gold	Thos. Page, Esq.	6	16	6
32	A fine enamel miniature, by Zincke, of Sir Robert Walpole, 1744 The Portrait was taken two years previous to Sir Robert's death, and is considered a faithful likeness of that great Statesman ; it is in a fine gold frame, enriched with enamel oak leaves, in excellent taste.	Earl of Derby	27	6	0
33	An equally beautiful enamel miniature, by Zincke, 1735, of Catherine Shorter, first				

Lot.	Description.	Purchaser.	Price. £	s.	d.
	wife of Sir Robert Walpole, from the Portrait by Sir Godfrey Kneller, in a fine gold frame, set with enamel flowers to match the preceding lot	J. M. Smith . .	30	9	0
	The above two miniatures are in Zincke's finest style, and were engraved for the Ædes Walpolianæ.				
34	A miniature of Mary Walpole, second daughter of Sir Robert Walpole and wife of George Cholmondeley, Viscount Malpas, afterwards Earl Cholmondeley, a fine enamel by Groth, in a richly chased frame, from an original picture by Jervis	Thos. Page, Esq. . .	6	16	6
35	An equally beautiful enamel miniature Portrait, by Zincke, of the Lady Maria Walpole, only daughter of Sir Robert Walpole by his second wife, Maria Skerret. This lady was married to Charles Churchill, Esq.	W. M. Smith . .	11	11	0
36	An equally beautiful enamel miniature Portrait, by Zincke, of Horace Walpole, youngest son of Sir Robert Walpole and Catherine Shorter, afterwards Earl of Orford, the enlightened connoisseur to whom Strawberry Hill is indebted for its matchless collection of all that is rare and valuable .	Earl Waldegrave .	58	16	0
37	An equally beautiful enamel miniature Portrait, by Groth, after Vanloo, of Horatio Walpole, Lord Walpole, brother of Sir Robert, in a richly chased frame . .	Baldock . . .	10	10	0
38	A beautiful miniature Portrait of King James I., by Isaac Oliver, in water colours, exquisitely painted and most elaborately finished	R. Holford, Esq. . .	18	18	0
39	A splendid enamel Portrait of King Charles I., by Petitot, a rare and beautiful specimen of this unrivalled artist, in a richly chased frame. A present from T. Walker, Esq., to Lady Maria Walpole	Miss Burdett-Coutts .	65	2	0
40	A beautiful enamel Portrait of King Charles II., by Petitot, in a case as a locket, enamelled blue, a very fine specimen of art . .	Miss Burdett-Coutts .	78	15	0
	The locket is enamelled upon gold, and by a foreign artist; it was purchased by Horace Walpole of an old gentlewoman to whom the King presented it when he stood godfather to her in Holland.				
41	A very rare and beautiful enamel miniature of King James II., when Duke of York, by Petitot, an equally fine specimen of this artist, in a richly chased frame. It was presented by the Duke to his mistress, Mrs. Godfrey, and purchased at the sale of the property of Mrs. Dunch, her daughter .	Miss Burdett-Coutts .	78	15	0

MINIATURE PAINTERS, BRITISH AND FOREIGN

Fourteenth Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
42	A miniature of Robert Cecil, Earl of Salisbury, the Lord Treasurer to King James I., by Isaac Oliver, in water colours	Jarman	13	13	0
43	A beautiful miniature Portrait of Nicholas Burwell, brother of Sir Jeffery Burwell, grandfather of Sir Robert Walpole, by Hoskins, in water colours, set in a curiously enamelled case, in fine gold, representing the Judgment of Paris in relief and enriched with diamonds, the back pleasingly painted with flowers, it is a gem and perfectly unique	Baroness A. de Rothschild	31	10	0
44	A beautiful enamel miniature, by Petitot, of Mrs. Godfrey, the mistress of King James II., in richly chased frame, purchased at the sale of the property of Mrs. Dunch, her daughter	Luxmore	14	14	0
45	An unfinished miniature of the celebrated Robert Devereux, Earl of Essex, in water colours, by Isaac Oliver, it belonged to Frances Lady Worseley, who was descended from this unfortunate nobleman, and has been engraved for the Illustrious Heads	Earl of Derby	7	7	0
46	A most beautiful miniature of Frances, his wife, the only child of Sir Francis Walsingham, the widow of Sir Philip Sidney, married to Robert Devereux, Earl of Essex, and afterwards to the Earl of Clanricarde and St. Albans	Jarman	11	11	0
47	A miniature Portrait of Robert Walpole, son of Sir Robert and afterwards Second Earl of Orford, painted in water colours by Rosalba with the expression and force of oil	Morgan	3	3	0
48	A miniature Portrait of George Walpole, Third Earl of Orford, by Liotard, 1751	Luxmore	3	3	0
49	A very fine enamel miniature Portrait of Admiral Churchill, the brother of John Duke of Marlborough, by Boit	H. Rood	13	13	0

It belonged to his niece, Mrs. Dunch, and was purchased at the sale of that lady's property.

Lot.	Description.	Purchaser.	Price. £	s.	d.
50	A curious antique miniature in gold of a Roman lady and her son, the Boy has a Bulla suspended from his neck, a singular specimen of an early period of the art, in a richly chased frame	C. W. Dilke, Esq.	3	3	0

From the collection of Dr. Conyers Middleton.

Lot.	Description.	Purchaser.	Price. £	s.	d.
51	A matchless enamel miniature of Cowley, the Poet, by Zincke, from Sir Peter Lely's celebrated portrait	R. Holford, Esq.	63	0	0

STRAWBERRY HILL SALE

FOURTEENTH DAY'S SALE.

In the words of Horace Walpole, this specimen may be pronounced Zincke's masterpiece ; it is certainly a most beautiful piece of enamel painting. The miniature has been engraved from Mr. Hurd's edition of Cowley's works. It is thus spoken of in *Pilkington's Dictionary of Painters,* "There is a head of Cowley, by Zincke, after Sir Peter Lely, in the possession of the Hon. Mr. Horace Walpole, which is allowed to excel any single work of that charming enameller. The impassioned glow of sentiment, the eyes swimming with youth and tenderness, and the natural fall of the long ringlets that flow around the unbuttoned collar, are rendered with the most exquisite nature, and finished with elaborate care."

LOT.	DESCRIPTION.	PURCHASER.	PRICE. £	s.	d.
52	A splendid enamel miniature, by PETITOT, of Henrietta, Duchess of Orleans, in a fine gold frame, with a looking glass at its back .	Miss Burdett-Coutts .	131	5	0

It is considered one of the finest specimens of this unrivalled enamel painter, and was long in the possession of Zincke, who kept it as a study, and was purchased from him by Mr. Walpole.

LOT.	DESCRIPTION.	PURCHASER.	PRICE. £	s.	d.
53	A beautiful miniature on enamel, by PETITOT, of Catherine Henrietta d'Angennes, Comtesse d'Olonne, as Diana, a character very different from that given of her in Bussy's *Histoire Amoureuse des Gaules.* It is set in a beautiful frame, encircled by flowers, enamelled in relief by Giles Legaré de Chaumont en Bassigni, who was famous from his works of exquisite beauty and rarity	R. Holford, Esq. . .	141	15	0

From the celebrated collection of Monsieur Mariette.

LOT.	DESCRIPTION.	PURCHASER.	PRICE. £	s.	d.
54	A magnificent enamel miniature, very petite, of Louis XIV., a matchless specimen of the singular power and effect produced by this unrivalled artist, in fine gold, PETITOT .	Mrs. N. M. Rothschild .	14	14	0
55	An equally beautiful miniature of Anne of Austria, Queen of Louis XIII., in fine gold, also by PETITOT	J. M. Smith . .	44	2	0
56	Another equally fine miniature of Mary of Austria, Queen of Louis XIV., in fine gold, also by PETITOT	Earl of Derby . .	21	0	0
57	A similar miniature, equally fine, of Madame de Montespan, mistress of Louis XIV, also by PETITOT	J. M. Smith . .	16	16	0
58	A Portrait in miniature of Madame la Duchess de la Valière, mistress of Louis XIV., chased frame, a fine enamel, by PETITOT . .	Miss Burdett-Coutts .	31	10	0
59	An equally beautiful miniature of Philippe Duc d'Orléans, by PETITOT	—. Theobald, Esq. .	11	11	0
61	A splendid enamel miniature of Mrs. Middleton, a celebrated beauty in the reign of King Charles II., set in fine gold, by PETITOT .	J. M. Smith . .	57	15	0
62	A very fine miniature in water colours, of the Duchess of Mazarin	Thorne . . .	3	3	0

Fourteenth Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
63	A very curious enamel on fine gold, with a miniature Portrait of Cardinal Richelieu, and another Portrait on the reverse	J. M. Smith	11	11	0
64	A miniature in oil of Bianca Capella, Grand Duchess of Tuscany, by Bronzino, it is beautifully painted, and has all the force and power of a large picture	J. T. Simes, Esq.	7	7	0
65	A splendid original miniature Portrait of Catherine of Arragon, Queen of Henry VIII., by Holbein, and a very fine specimen of this master From the collection of the Lady Isabella Scott, daughter of the Duchess of Monmouth.	W. Blamire, Esq.	50	8	0
66	A beautiful miniature of Anne Boleyn, by Wale, from a Portrait by Hoskins, which the latter copied from an ancient picture for King Charles I., it is mentioned in his Catalogue of Pictures, with other royal miniatures in the same frame, all of which are now in the possession of the Duke of Richmond	John Dent, Esq.	7	7	0
67	A splendid original miniature of Jane Seymour, in water colours, by Holbein, a very fine specimen of this great master It was formerly in the collection of Lady Worseley.	John Dent, Esq.	10	10	0
68	A miniature of Catherine Howard, a remarkably fine Portrait by Holbein It was purchased from the Arundel collection, and afterwards belonged to Richardson, and is engraved by Houbraken among the heads of Illustrious Persons.	—, Coningham, Esq.	26	5	0
69	An equally fine miniature of Catherine Parr, by Holbein, a very rare and original Portrait of this the last queen of King Henry VIII.	John Dent, Esq.	10	10	0
71	A very fine miniature of Oliver Cromwell, enamelled by Boit, after Cooper, and a beautiful specimen of the art. Given to Mr. Walpole by his brother, Lord Orford	Baldock	27	6	0
72	A miniature of John Dodd, Esq., of Swallowfield, in Buckinghamshire, by Rouquet, in a richly chased frame	W. Bryant	3	3	0
73	A very fine enamel miniature, by Zincke, a Portrait of Catherine Clopton, wife of Henry Talbot and cousin of Catherine Lady Walpole, in a richly chased frame	J. M. Smith	10	10	0
74	A profile in blacklead of Peter Oliver, the artist, by himself, and on the reverse a Portrait of his Wife, on a leaf from his own pocket-book It is a very curious and singular specimen of this artist's peculiar talent, and was formerly in the possession of Vertue, the engraver.	Earl of Derby	5	15	6

STRAWBERRY HILL SALE

Fourteenth Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
75	A miniature of Lucius Carey, the famous Lord Faulkland, by Hoskins, and a very fine specimen, in a gold frame	J. M. Smith	23	2	0
	From the collection of Dr. Mead.				
76	A miniature of the well known Dr. Bragge, a dealer in pictures, by J. Deacon, 1750	Dr. Gray	1	11	6
77	A miniature of a Young Man, in a black dress, by Lady Bingham, afterwards Lady Lucan, from a portrait by Titian, in the collection of the Duke of Devonshire	Strong	2	2	0
78	A very fine miniature Portrait of a Lady, by Rosalba, highly finished, in a tortoiseshell case	J. M. Smith	6	16	6
79	A beautiful enamel miniature, by Zincke, of James Brydges, First Duke of Chandos, in this artist's best style. A present to Mr. Walpole from G. S. Earl of Harcourt	H. Rodd	23	2	0
80	A very fine miniature Portrait of Thomas Howard, Duke of Norfolk, by Sir Antonio More, the unfortunate Nobleman who was beheaded in the time of Elizabeth, for favouring the cause of Mary Queen of Scots	P. Howard, Esq., of Corby	36	15	0
	This beautiful miniature is from the Arundel collection, it afterwards belonged to Richardson, the painter, and is engraved by Houbraken, among the heads of Illustrious Men.				
81	A very fine miniature Portrait of Lord Loudon, Chancellor of Scotland, by Cooper	W. M. Smith	1	10	0
82	A beautiful specimen of the Limoges enamel, a Portrait of Henry d'Albret, King of Navarre, grandfather of Henry IV. of France	W. M. Smith	10	10	0
83	A pleasing miniature, by Cooper, of Lucy Barlow, *alias* Mrs. Waters, the mistress of Charles II. and mother of the unfortunate Duke of Monmouth	J. M. Smith	8	8	0
	Purchased at the Sale of Lady Isabella Scott.				
84	A small Head in miniature, of a foreign General in buff, with a black sash, painted with all the force of oil and in the finest style	Zimmerman	2	2	0
	From the collection of the Duchess of Portland.				
85	A truly beautiful original miniature Portrait of Isaac Oliver, the celebrated artist, painted by himself, it is the *chef d'œuvre* of this incomparable miniature painter	Earl of Derby	21	0	0
	From the collection of Mr. Barrett, of Lees, in Kent.				

MINIATURE PAINTERS, BRITISH AND FOREIGN

Fourteenth Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
86	An equally fine original miniature of Waller, the poet, by Cooper	W. Blamire, Esq	19	19	0
	From the same collection.				
87	A very fine miniature Portrait of Lord Digby, also by Cooper	Rodd	17	17	0
	From the same collection.				
88	A beautiful enamel miniature of Liotard, the painter, by himself, and represented in his Turkish dress, a remarkably fine specimen of this original artist. Presented to Mr. Walpole by his sister, Lady Mary Churchill	Bryant	7	7	0
91	A beautiful miniature Portrait of Rembrandt, by Old Lens, 1724	—, Theobald, Esq.	6	16	6
92	A lovely miniature, a full length of the Lady Mary Wortley Montagu, in the character of a Shepherdess, after Jarvis, by Old Lens	Thorne	17	17	0
93	Two exquisitely painted miniatures, in one frame, by Isaac Oliver, one is a Portrait of Anne of Denmark, Queen of James I., and the other of a Lady in a black dress, with hat	Duke of Buckingham	11	0	6
94	Two other valuable miniatures, in one frame, by Holbein, and remarkably fine, one a Portrait of King Louis XII. of France, and the other of Sir John Gage, Knight	Rodd	21	0	0
	From the collection of Lady Elizabeth Germaine.				
95	A miniature of the Lady Anne Clifford, daughter and heiress to George Earl of Cumberland, first married to Richard Earl of Dorset, and afterwards to Philip Earl of Pembroke and Montgomery. She was governess to King Charles the First's children, and wrote the memoirs of her life, a clever picture, by Dixon	Rodd	6	16	6
	Purchased from the collection of Lady Isabella Scott, daughter to the Duchess of Monmouth.				
97	A small head of the celebrated artist, Liotard, without his beard, by himself. A legacy from Mrs. Delany	Forster	1	1	0
98	A remarkably fine miniature Portrait of George Moncke, Duke of Albemarle, by Samuel Cooper	E. D. Davenport	17	17	0
99	An equally fine Portrait of Thomas Wriothesley, Earl of Southampton, the Lord Treasurer, by Samuel Cooper	Samuel Rogers, Esq.	10	10	0
100	A beautiful miniature of Prince Charles Edward, by Bartoni, in a frame	Rodd	5	15	6
101	A miniature in oil, of Gunter, the artist, with enamelled back	Baldock	3	3	0

STRAWBERRY HILL SALE

FOURTEENTH DAY'S SALE.

LOT.	DESCRIPTION.	PURCHASER.	PRICE. £	s.	d.
102	A miniature Portrait of Mirza Abal Hassan, Envoy Extraordinary from the King of Persia, painted by LADY BEECHEY, presented by Admiral Lord Radstock to Elizabeth Laura, Countess of Waldegrave, August 15, 1811	Earl Waldegrave	5	15	6
104	A fine old miniature, Hilliard's Father, by HILLIARD	Luxmore	4	14	6
105	A beautiful miniature of the Lady Arabella Stuart, by ISAAC OLIVER, in an ivory case	Jarman	7	7	0
106	An enamelled miniature of a lady, on the top of a snuff-box	J. P. Beavan, Esq.	4	4	0
107	A miniature of Queen Henrietta Maria, by LADY BINGHAM, and another, an Old Man's Head	Strong	1	1	0
108	A pencil drawing, a Portrait of Thomas Boleyn, Earl of Wiltshire and Ormond, father to Queen Anne Boleyn, by VERTUE, from a drawing of Holbein's in the Queen's closet at Kensington, it is sketched on a leaf of a pocket book, which belonged to Isaac Oliver, by whom is drawn the sketch on the reverse, also a curious specimen of Limoges enamel, a Portrait of a Lady	John Dent, Esq.	3	13	6

EIGHTEENTH DAY'S SALE.

LOT.	DESCRIPTION.	PURCHASER.	PRICE. £	s.	d.
114	A Portrait of Mrs. Damer, whole length, by COSWAY, an original drawing, and Fowls in Landscape, in body colours, after Hondicoetta, by Horace Walpole	Earl Waldegrave			
117	A miniature in oil, of Oldham, the poet	C. W. Dilke, Esq	2	0	0
118	A miniature of Henry Carey, Earl of Monmouth, by THEODORE RUSSELL	H. Rodd	3	3	0
122	A Portrait of Queen Henrietta Maria, with Landscape in the background, by DIXON	Earl of Derby	6	6	0
126	A miniature Portrait of Mary Princess of Orange, eldest daughter of King Charles I., by HOSKINS	Earl of Derby	7	0	0
127	A miniature of Lord Lansdowne, by G. VERTUE	Strong	2	5	0
128	Charles Beale, son of Mrs. Beale, the paintress, by herself	Brown	0	10	6
129	Cibber the statuary, father to Cibber the player, by CHRISTIAN RICHTER	Rev. J. Mitford	1	10	0
130	Dr. Tillotson, by CHARLES BEALE	Strong	0	18	0
131	Miniatures of Boncourt, the celebrated French actor, and of Mrs. Clive, by WORLIDGE	Colnaghi	0	17	0
132	Lady Ann Watson, daughter of Thomas Earl of Strafford, by S. COOPER	H. Rodd	1	11	6
133	Susan Armine, Lady Bellasis, mistress of James II., by S. COOPER, unfinished	H. Rodd	0	10	6

Eighteenth Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
134	Ben Jonson, the poet, in oil colours, 1604	Earl of Derby	3	10	0
138	A miniature Portrait of the Countess of Buckingham, mother of George Villiers, Duke of Buckingham, in mourning	Strong	0	13	0
139	Anne Maria Brudenel, Countess of Shrewsbury	Rodd	0	16	0
140	Lady Newburgh, Lord Lansdowne's Myra, in widow's weeds	Earl Waldegrave	5	0	0
141	Mary, Princess of Orange, in a black hood, very highly finished, J. Hoskins	J. P. Beavan, Esq.			
142	A miniature Portrait of Congreve, the poet	Colnaghi	1	10	0
143	John Kneller, brother of Sir Godfrey, by G. Vertue	Lovegrove	0	10	0
144	A Portrait of Thomas Earl of Arundel, in oil	Rodd	1	1	0
145	James Stuart, Duke of Richmond, husband of the famous Mrs. Stuart, by Cooper, 1654	Rodd	2	12	6
147	A Portrait of Mary Lapelle, Lady Harvey, by Miss Reade	R. R. Preston, Esq.	0	10	0
150	A miniature of Spencer Compton, Earl of Northampton, in the time of Charles I.	Baldock	3	3	0
151	A miniature Portrait of Lady Ann Damer, a most exquisite enamel, by H. Bone, in a gold frame	Earl Waldegrave			
153	A miniature of Mrs. Scott, wife of the painter, by Deacon	Payne and Foss	0	9	0
154	Zeeman, the painter, by his father.	Rodd	0	13	0
155	Robert Cecil, second son of James, the third Earl of Salisbury	Rodd	0	19	0
156	A Bishop of Antwerp, a miniature Portrait, after Vandyck, by Charles Beale	Rodd	1	0	0
157	Gilbert Burnet, Bishop of Salisbury, by Mrs. Rose	Strong	5	10	0
158	Lady Arabella Stuart, when young, by Hilliard	H. Rodd	0	18	0
161	A miniature of Mrs. Beale, the paintress, by herself	Burn	0	10	0
162	James Earl of Waldegrave, Ambassador at Paris	Earl Waldegrave			
163	Henry Howard, Earl of Northampton, copied from the original Portrait at Greenwich, by Harding	Money	2	10	0
166	A miniature of Samuel Cooper, the miniature painter, by himself	Strong	0	19	0

From the royal collection, purchased at Mr. Dalton's sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
171	A miniature, Ignatius Loyola, after Titian, and miniature on copper, highly finished	Redfern	2	2	0

TWENTIETH DAY'S SALE.

Lot.	Description.	Purchaser.	Price. £	s.	d.
2	A Portrait of Sir Robert Walpole when a boy, in crayons	J. Dent, Esq.	2	2	0

STRAWBERRY HILL SALE

Twentieth Day's Sale.

Lot.	Description.	Purchaser.	Price.		
			£	s.	d.
3	A miniature of Henry Duke of Richmond, natural son of Henry VIII., in his shirt and night-cap, which is embroidered with black, a fine specimen of the early time of this art	Duke of Buckingham	7	17	6
4	A miniature of Charles Howard, Earl of Nottingham, Lord High Admiral, highly finished, with gold chain, by Isaac Oliver	Duke of Buckingham	15	4	6
5	A miniature of Sir Francis Drake, a beautiful specimen of the art, forming a companion to the preceding, by Hilliard	Earl of Derby	21	0	0
6	A miniature of Elizabeth, Queen of Bohemia, daughter of James I., by Isaac Oliver	W. M. Smith	8	18	6
7	A miniature of Count Gondomar, finely painted in oil	Lord Lisbourne	15	15	0
8	A miniature of Mary, sole daughter and heiress of Thomas, the Lord General Fairfax, and the wife of George Villiers, the second Duke of Buckingham, by Samuel Cooper	H. Rodd	5	5	0
9	A Portrait of Lady Penelope Compton, daughter of Spencer Earl of Northampton, and wife of Sir Edward Nicholas, Secretary of State, by Samuel Cooper	Rodd	7	7	0
32	An interesting series of thirty-four Portraits of remarkable personages of the Court of Henry VIII., they are tracings on oil paper by Vertue and Muntz from the original drawings by Holbein in the royal collection at Buckingham House, they are in black and gold frames, with plate glass, and the name of each is written at the back	Luxmore	36	15	0
33	A pair of beautiful Limoges enamels, by Laudin, miniatures of Henry, King of Navarre and his wife, Queen Margaret, the authoress of the celebrated tales, in circular frames of ebony	Fuller	21	0	0
34	A Portrait of Queen Elizabeth, when a girl, beautifully painted, by Zucchero	J. Tollemache, Esq., M.P.	13	13	0
35	A Portrait of a Girl with a lace ruff From the collection of Mr. Fairfax.	J. Tollemache, Esq., M.P.	7	17	6
36	A Portrait of Edmund Montacute, one of the judges in the time of Henry VIII., an undoubted picture by Holbein From the collection of Sir Robert Walpole.	Strong	5	15	6
37	A very curious and valuable historical picture, representing Frances Duchess of Suffolk, the mother of Lady Jane Grey, and Adrian Stoke, her second husband, by Lucas de Heere	Hon. and Rev. H. Finch	92	8	0

This picture is painted with considerable effect, and is accounted a fine

TWENTIETH DAY'S SALE.

LOT.	DESCRIPTION.	PURCHASER.	PRICE. £	s.	d.
	instance of the early English school, it is highly finished and in excellent preservation. It was in the collection of the Earl of Oxford, and has been engraved by Vertue. Vide *Anecdotes of Painting in England.*				
38	Philip and Mary, at whole length, with two favourite Dogs, an interesting scene and a remarkably fine water-colour drawing, representing with surprising effect the Interior of the Royal Chamber, a beautiful specimen of the art, by VERTUE	M. Beckford	53	11	0
	It is taken from the celebrated picture by Sir Antonio More, at the Duke of Bedford's, Woburn Abbey.				
39	A small Portrait of Anthony King of Navarre, father of Henry IV., King of France, beautifully finished, equal to a fine miniature, by JANET	Shane	11	11	0
40	A small Portrait, the companion, of the celebrated Marshall Montlue, who wrote the Commentaries, by JANET	Webb	12	12	0
	The two following were purchased at Sir W. Hamilton's sale, 1761.				
43	A small Portrait in oil, of Philip Melancthon, finely finished, of circular shape, with a Latin inscription on the frame, by HOLBEIN	Rodd	15	15	0
44	A small Portrait in oil, of Frobenius the printer to Erasmus, the companion, by HOLBEIN	T. B. Brown	19	19	0
46	A Portrait of Margaret Queen of Scots, daughter of Henry VII., and a ditto of Lady Jane Grey, copied by VERTUE from the original pictures at Hampton Court	Town and Emanuel	7	7	0
47	A Portrait of Henry VIII., at the latter part of his life, a very extraordinary and beautiful work of art, a carving in boxwood, executed with surprising power and effect, by HOLBEIN	J. Dent, Esq.	39	18	0
48	A pair of small circular Portraits of Anne Boleyn and Holbein, copied by Eckardt from the original pictures by HOLBEIN	Sir H. B. Seymour, M.P.	11	11	0
49	A Portrait of Charlotte, daughter of Francis I., who died at five years of age, a charming and exquisite little gem, by JANET	Webb	58	16	0
	From Sir Luke Schaub's collection.				
50	Two drawings, by VERTUE, Portraits of Henry V. and Henry Lord Darnley, King of Scots, from the original at St. James'	Earl of Lisburne	6	6	0
51	Two drawings, Portraits of Lord Keeper Bacon and Leonora, Queen of Portugal	W. M. Smith	2	12	6
52	Henry VIII., a Portrait, sculptured in stone. A truly splendid specimen of art, it is most minute in execution, the countenance and				

Twentieth Day's Sale.

Lot.	Description.	Purchaser.	Price. £	s.	d.
	dress displayed with the utmost exactness, in bold relief, it is a perfect gem, by Holbein	J. Dent, Esq	67	4	0
	Purchased at the auction of Lady Elizabeth Germaine's property, in 1707, it at one time adorned the Arundelian collection.				
53	A Portrait of a Young Man, in the time of Henry VIII., holding his glove in his hand, in a black dress and cap, highly finished, by Holbein	Webb	13	13	0
	From the collection of H. Constantine Jennings, Esq., of Shiplake.				
54	The Triumph of Riches, from the original of Holbein, in the Steel Yard. It represents Henry VIII. in the character of Crœsus, and his Queen, Anne Boleyn, following the Car, by Frederick Zucchero	Domme	16	16	0
55	The Triumph of Poverty, the companion, by Frederick Zucchero	Domme			
	These drawings are invaluable, the originals being lost, they were purchased from Buckingham House, when Sir Charles Sheffield sold it to King George III. *Vide* description of these drawings in the *Anecdotes of Painting in England.*				
56	A small Portrait of Arthur Prince of Wales	Earl of Derby	4	14	6
57	A drawing by Edwards, and two other small Portraits of John, the first Duke of Norfolk, and his wife, also by Edwards	Shane	4	4	0
	Copies from Holbein's pictures.				
58	A drawing of Richard III., a coloured drawing, and a ditto of Margaret Roper, daughter of Sir Thomas More, both by Vertue	Charles Kean, Esq	17	17	0
59	A drawing with Portraits of James V., King of Scotland, and his Queen, Mary of Lorraine, from the original picture at Hardwick, by Vertue	Forster	3	0	0
60	A Portrait of a Man with a red beard, in a black dress, by Holbein	J. P. Beavan, Esq	10	10	0
61	A Portrait of Claude de Clermont, Sieur de Dampier, by Janet	Webb	13	13	0
62	The Head of Sir Thomas Wyatt, the younger, beheaded in the reign of Queen Mary, copied from the original in the possession of Lord Romney, by Milborne	Rev. H. Cholmondeley	2	0	0
63	A curious and original Portrait, on panel, of Mary Queen of Scots, on the ruff are the arms of France and England quartered	Rev. H. Cholmondeley	4	4	0

TWENTY-SECOND DAY'S SALE.

Lot.	Description.	Purchaser.	£	s.	d.
1	A small whole-length Portrait of John Dryden, the poet, with his Dog, in oil, by Maubert	Earl of Derby	8	8	0
3	An oval miniature Portrait of Maria Churchill, second wife of Charles Lord Cadogan, and				

MINIATURE PAINTERS, BRITISH AND FOREIGN

TWENTY-SECOND DAY'S SALE.

LOT.	DESCRIPTION.	PURCHASER.	PRICE. £	s.	d.
	granddaughter of Sir Robert Walpole, 1787, by W. STAVELEY	Earl Cadogan	5	5	0
10	A drawing in crayons, Portrait of Horace Walpole, when a child, in a white frock, drawn about the year 1720	Hull	0	10	6
11	A collection of 15 small drawings, quite unique, Portraits of celebrated English and French comedians, framed and glazed, by FESCH	Rev. H. Cholmondeley	6	0	0
17	A miniature of Queen Elizabeth, a very rare and beautiful specimen, by HILLIARD	Jarman	8	8	0
18	A miniature of a Lady of the time of Charles I., beautifully finished, by A. COOPER	W. M. Smith	2	2	0
19	A miniature of Viscount Stafford, beheaded in the reign of Charles II., and a ditto of a Cavalier of the time of Charles I.	R. R. Preston	2	0	0
20	A miniature of Charles Beale, painted by his mother, MRS. BEALE	Burn	0	14	0
21	A miniature of Charles II., by RICHARD EDGECUMBE, a very early specimen of the artist, and 2 other miniatures	Forster	1	7	0
53	A miniature Portrait of Rubens, in pencil, the face tinted in red, and very clever, by B. LENS	Hull	1	0	0
57	A highly finished and beautiful miniature Portrait of Mary Lady Hervey, 1742, in a finely carved and gilt frame	W. M. Smith	3	15	0
59	A miniature full length Portrait of Lady Elizabeth Wrottesley, daughter of Thomas Earl of Southampton, first wife of the last Earl of Northumberland and second wife of Ralph Duke of Montagu	Viscount Holmesdale	7	0	0
60	A pair of miniature Portraits of the Misses Agnes and Mary Berry, 1790, signed H. W., by MISS FOLSTON	Earl Waldegrave			
62	A miniature drawing of Sophia Dorothea, wife of George I. This clever drawing is by Harding from the original, which the Princess Amelia bequeathed to her nephew the Landgrave of Hesse, and which George II. hung up in Leicester House as soon as he heard of his father's death.	Town and Emanuel	1	0	0
63	The original miniature drawing (an oval) of Titus Oates, in blacklead, very clever. A present from Richard Bull, Esq., 1678–9, by ROBERT WHITE	Jarman	1	8	0
72	Four drawings, one representing the father of Alexander Pope as he lay dead, drawn by his father-in-law, Samuel Cooper, bought by Richardson, Junior, at the sale of Mrs. Martha Blount's property, to whom Pope				

Twenty-Second Day's Sale.

Lot.	Description.	Purchaser.	Price. £ s. d.
	had bequeathed this and the three following, viz. a Portrait of Mrs. Editha Cooper, the mother of Pope, by John Richardson, Senior; also of Mr. Pope, by ditto, and of Henry St. John, Viscount Bolingbroke, by ditto	—, Young, Esq. . .	4 10 0

The following Portraits were painted by Jarvis, and were purchased by Mr. Lovibond, with the Residence, at Hampton, and of whom Horace Walpole bought them.

Lot.	Description.	Purchaser.	Price. £ s. d.
103	A small Portrait of Charles II.		
104	A ditto of Queen Catherine		
105	A ditto of King William		
106	A ditto of Queen Mary		
107	A ditto of Catherine Sidley, Countess of Dorchester		
108	A ditto of Frances Stuart, Duchess of Richmond		
109	A ditto of Louisa, Duchess of Portsmouth		
110	A ditto of the Countess of Sunderland—Waller's Sacharissa		
111	A ditto of Barbara Villiers, Duchess of Cleveland		
112	A ditto of Lady Arabella Churchill		
113	A ditto of Mrs. Philiadelphi Saunders		
114	A ditto of Mrs. Trevor, Maid of Honour See a curious note in the Strawberry Hill Catalogue.		
115	A ditto of Lady Ann Cavendish, the wife of the Earl of Exeter		
116	A ditto of Lady Gertrude Pierpoint, the wife of the Marquis of Halifax		
117	A ditto of Lady Mary Rich, mother of the famous Lord Bolingbroke		
118	A ditto of Lady Elizabeth Percy, Duchess of Somerset		
119	A ditto of Henry, Earl of Ogle		
122	A Portrait of Mary, Princess of Orange, daughter of King Charles I., a beautiful little picture, by Sir Peter Lely . . .	Sell	20 0 0

N.B.—The spelling of the names in all the foregoing Extracts is that of the original catalogue

PLATE CXXII.

No. 218. *Duke of Marlborough . . . . . T. Forster.*

From the Collection of Lord Tweedmouth.

No. 219. *Countess of Tyrconnell . . . . . T. Forster.*

From the Collection of Lord Tweedmouth.

PLATE CXXIII.

No. 220. *Mrs. Gwyn, the "Jessamy Bride" . . . Samuel Lover.*

From the Collection of Jefferey Whitehead, Esq.

An Alphabetical List of Artists reputed to have painted Portrait Miniatures down to the middle of the XIX Century.

NOTE.—Many artists whose names are inserted in this list are not regarded as portrait miniature painters at all in the usual acceptation of the term, but it will be found that miniature work has been attributed to them; for this reason, and because I wished to make the list useful for reference, and as comprehensive as may be, I have included them. In doing so I have adopted the rule laid down in the "Committee of Council on Education's Catalogue of the Special Exhibition of Portrait Miniatures on loan at the S. Kensington Museum 1865." The view of the Committee is shown in the following extract:—"At the very outset of the undertaking the question arose—What constitutes a miniature portrait? It was admitted that miniatures may be painted or drawn on any material, and with any material used by the artist, and in every style of art. Commencing with the head only, to which the skill of some of our early 'face painters' was limited, we find their works followed by Miniature half-lengths, whole-lengths and groups; but from these no technical accepted definition of the term miniature can be derived; therefore . . . it was deemed best . . . to accept *all such works as were drawn to a small scale, and were in respect to manner of a miniature character.*"

The following are the principal abbreviations used:—

A.R.A.	Associate Royal Academy.
b.	born.
B.F.A.C.	Burlington Fine Arts Club.
B.I.	British Institute.
coll.	collection.
d.	died.
exh.	Exhibited.
F.S. **F.S.A.**	Free Society of Artists.
K.	Kensington. (The Loan Collection of 1865.)
Lond.	London.
Min.	Miniature.
Port.	Portrait.
R.A.	Royal Academy.
S.A.	Society of Artists.
S.B.A.	Society of British Artists.
S.K.	South Kensington. (Victoria and Albert Museum.)

In the main I have followed Mr. Redgrave's *Dictionary of Artists of the English School* (London: Geo. Bell & Sons) for biographical details of certain of the artists in this list, and Mr. Algernon Graves, F.S.A., is my principal authority for the number of works shown at certain exhibitions by some of the artists comprised in this list. I have to thank him for courteous permission to make use of his *Dictionary of Artists* (London: Henry Graves & Co., 1895) for this purpose.

Artists reputed to have painted Portrait Miniatures.

Achelom (see **Van Achelom**).

Acres, E. Exh. 1797–1823, R.A. (20).

Acres, J. Exh. 1802–13, R.A. (7).

Addington, Sarah. Exh. 1778, R.A. (1).

Aders, Mrs. Eliza. Exh. 1841, R.A. (1).

Agazzi : a Milanese min. painter of the early part of the 19th century.

Agricola, Charles Joseph : German school : flourished in 1779. He painted Marie Louise, 2nd Empress of the French, in Mr. Jefferey Whitehead's collection.

Aikman, William : b. in Scotland 1682, d. 1731 : was intended for the law, but studied art for three years under Sir J. Medina. He went to Rome 1707, returned to Edinburgh 1712, settled in London 1723, and was intimate with many distinguished men. He painted chiefly oil ports., imitating Kneller, but occasionally mins. Earl Spencer owns an enamel of Frances, Countess Granville, ascribed to him. His port. was shown at K. 1865.

Alefounder, John : d. Calcutta 1795. Went to India, where he prospered. Silver medallist in 1782. Exh. 1777–93, R.A. (40).

Alemans, N. : Flemish : practised in Brussels and painted ports. in min., also animals.

Alessandria, Antonio : Milanese : practised beginning of 19th century.

Allen, Miss M. Exh. 1807–13, R.A. (9).

Allison, F. Exh. 1790–99, R.A. (9). S.A. (1).

Allison, W. Southampton : Painted Duchess of Kent, 1819.

Allston, Washington, A.R.A. : b. S. Carolina 1779, d. 1843 : History painter : he attempted mins. without success. He exh. 1802–19 R.A. (9). B.I. (8).

Alves, James : b. 1737, d. 1808 ; practised in London. Exh. mins. 1775–79. R.A. (14).

Amalteo, Girolamo : Italian: b. about 1510. Ridolfi says he d. young, or he would have equalled Licinio. He painted ports. and general subjects in min.

Amberger, Christopher : German : b. Nuremberg 1485 : pupil of the elder Holbein, and close imitator of the greater artist.

Anders, John : first exh. R.A. 1771. Dr. Propert had an example of his work.

André, D. A foreign enameller of the 17th and 18th centuries ; was living in 1725.

André, Major John : b. 1751, d. 1780 : a promising amateur. Sherwin engraved a min. of him. He was shot as a spy within the American lines, while serving as British Adjutant-General. His monument in Westminster Abbey is well known.

Andrée, Miss. Exh. 1825–33, R.A. (8).

Anguisciola, Sophonisba : b. Cremona 1530, d. Genoa about 1620. Was pupil of Bernardo Campi. Being invited by Philip II., she visited Madrid about 1560, where she taught the Queen of Spain. She had three sisters—Anna Maria, Europa and Lucia—also miniaturists, but inferior to her.

Anticone, Johann Baptiste, was a pupil of Sophonisba Anguisciola, and was celebrated as a miniaturist at Naples towards the end of the 16th century.

Ardroli, Giacomo : an Italian miniaturist, who flourished at the end of the 18th century. He painted Napoleon I. and Josephine.

Arlaud, Benedict : brother of J. A. Arlaud : b. Genoa, d. London 1719. He practised in Amsterdam, and also in Lond.

Arlaud, Bernard : b. Geneva : came to Lond. and exh. between 1793 and 1800 some forty-one mins. : retired to Geneva 1801, whence he sent a min. to R.A. in 1825. He painted on card and vellum. At K. 1865 there was an enamel by him, and other works.

Arlaud, Jacques Antoine; b. Geneva 1688 (some say 1668) : worked at Dijon for the jewellers, then went to Paris, where he was patronized by the Duc d'Orleans. He gained much reputation and was reckoned one of the first artists of his day. In 1721 he came to London and painted the Princess of Wales, afterwards Queen Caroline. He returned to Paris, and having amassed wealth, d. at Geneva 1743 (or, as some say, 1746 or 1748). Redgrave observes, " His numerous ports. are well drawn and carefully finished, good in colour, the costume well painted." He also painted historical subjects. He copied the Leda of Correggio, but afterwards cut it up anatomically in a fit of piety, presenting members of his family with different limbs.

Arlaud, Louis Aimé ; b. 1752 : painted for the Court of Louis XVI.

Arlaud, L. R. Exh. 1792, R.A. (1).

Armand, R. : painted a min. of Prince James Francis Edward Stuart (James III.), given to Lord Lovat by Prince James, now in the possession of Lord Winchilsea.

Arnold, R. Exh. 1791, R.A. (1). S.A. (1).

Arnolde, — : mentioned by Walpole in his *Anecdotes of Painters,* in a quotation from Meres' *Wits' Commonwealth.*

Aromatan, Dorotea : a Venetian lady celebrated for her mins. about 1660.

Arrowsmith, Thomas. Exh. 1792–1829, R.A. (26).

Arundale, Mrs. F. Exh. 1839–62, R.A. (19).

Asper, Hans : Swiss : b. Zurich 1499 : an imitator of Holbein.

Astles, S. : Worcester. Exh. 1827, R.A., 1 enamel.

Atkins, Miss G. Exh. 1849–50, S.B.A. (8).

Aubert, — : 18th century, living in 1771 : employed by the French Court in painting enamels for snuff-boxes.

Aubry, Louis François : b. Paris 1767, d. 1851 : was a pupil of Vincent and Isabey, and the master of Saint : he exh. in the Salon from 1798 to 1833 and was decorated in 1832.

Audebert, J. B. : b. Rochfort 1759, d. 1800. Better known as an engraver, but he first practised min. painting, and afterwards, designed subjects of natural history.

Augustin, Jean Baptiste Jacques : b. Saint Dié 1759, d. of cholera in Paris 1832. " Elève de la nature et de la méditation," as he is described in the Salon catalogue of 1796. His work is very highly esteemed, and reckoned only inferior to Isabey's. He exh. 1791–1831 ; he painted much for Royalty, and was chief min. painter to Louis XVIII. His wife exh. in the Salon 1822–27.

Austin, Miss Christina. There was an example of her work at K. 1865. Exh. 1783–97, R.A. (5) ; S.A. (4).

Austin, T., junr. Exh. enamel 1779, F.S.A. (1).

Autissier, E. : b. 1772. Painted King Louis of Holland and other persons of distinction ; flourished at Paris 1823, when he painted Admiral Sir Sidney Smith.

Avarne, C. Exh. 1793, R.A. (3).

Ayling, W. Exh. ivory, painted 1827, at K. 1865.

Babu. Exh. 1765–75, S.A. (3) ; F.S.A. (4).

Bachi, Raphael : Court painter under Louis XV.

Backhoffner, Mrs. (*née* Miss C. Derby). Exh. 1835, R.A. (1) ; S.B.A. (2).

Bailey, G. Exh. 1785–97, R.A. (17).

Bailly, Jacques : b. Graçay 1629, d. Paris 1682. His chief works were flowers and fruit in min., with some ports.

Baker, George A. : a New York min. painter, who began his career at 16. He flourished at the end of the 18th century.

Baldrighi, Giuseppe : b. at Stradella 1723, d. Parma, 1803 : a pupil of Mericci, and, at Paris, of Boucher. Dr. Propert says he established a school of min. painting at Ravenna.

Baldung, Hans, also called Grün or Grien : d. 1552. His monogram HB was formerly assigned to Holbein. There is a small picture by him at Hampton Court, erroneously catalogued as "Holbein by himself."

Banks, Charles (originally spelled his name Bancks) : a Swede, who came to England when young in 1746. Exh. R.A. from 1775–92. He must be distinguished from Charles Banks, the sculptor, who exh. during the same period.

Barber, Christopher : b. 1736, d. 1810. Member of the Incorp. Society of Artists 1763, expelled 1765. Exh. 1770–1808, R.A. (22). He painted also in crayons and oils, and attained much brilliancy.

Barber, R. Dr. Propert had an enamel of a Dublin beggar, signed R. Barber pinxt, 1744.

Barber, T. T. Mr. Whitehead has a min. of a lady thus signed.

Barber and Giles : exh. enamels 1762, S.A. (5).

Barbette, J. N. : b. Strasbourg : enamel painter. He took refuge in Denmark after the revocation of the Edict of Nantes. His exquisite work will bear comparison with Petitot's, for whose it is no doubt often taken, as was the case with the fine port. of Van Dyck. This enamel formerly belonged to Queen Anne, and was ascribed to Petitot. It is, however, signed on the back " J. N. Barbette, 1692."

Barbier, P. : a G. P. Barbier exh. twenty-two ports. at R.A. between 1792 and 1795, and he was represented at K. in 1865.

Barbor, Lucius : d. 1767 : practised in enamels : exh. Spring Gardens Exhn., and from 1763–66, S.A. (4).

Barclay, Hugh : b. Lond. 1797, d. 1859. He was much engaged in Paris making copies from the Italian masters in the Louvre.

Barclay, William : Tottenham : exh. 1763–69, F.S.A. (14).

Barfoot, J. R. Exh. 1830–57, R.A. (7).

Barham, Lady : there was a min. of Richard Sumner by this artist exh. at the Guelph Exhn. in 1891. It was finely painted in the manner of Cosway, and was large in treatment.

Barker, Robert : b. 1739, d. 1806 : tried min. painting, afterwards turned panoramic painter.

Barnard, P. A. Exh. 1840–84, R.A. (16).

Barou, Mrs. Exh. 1797–1801, R.A. (22).

Barrable, Mrs. T. J. Exh. 1847–80, R.A. (24).

Barret, Miss M. : d. 1836, daughter of George Barret, R.A., and pupil of Mrs. Mee and of G. Romney. In 1823 she was made a member of Water Colour Society : exh. 1797–1835.

R.A. (8) ; Old Water Colour (36). She also painted birds, fish and still life.

Barrow, J. Exh. enamels 1797–1836, R.A. (21) ; S.B.A. (4).

Barry, G. Exh. 1793–1800, R.A. (3).

Barry, John : first exh. R.A. 1781 and continued up to 1826. He was a large contributor, 160 examples being contained in Academy catalogues.

Bartholomew, Anne Charlotte : b. Norfolk 1800, d. Lond. 1862 : still life painter, but her chief works were for brooches and jewellery. She exh. R.A. 1829 as Mrs. Trumbull. In 1840 she married Mr. Bartholomew.

Basébé, C. Exh. 1835–79, R.A. (32) ; S.B.A. (3).

Bassano, Francesco : b. 1548, d. 1591. A small head of himself in oils by this well known Italian painter was included in the Exhn. of Min. at K. 1865.

Bate, W. Exh. 1779–1827, R.A. (8).

Bate, W. J. Exh. enamel 1808, R.A. (1).

Battam, T. Exh. enamels 1833–40, R.A. (3).

Battoni, Pompeo: b. Lucca 1708, d. Rome, 1787. Originally a jeweller, he became one of the most fashionable artists of his day, and painted many notable people.

Baudouin, P. A.: b. Paris 1719, d. 1770 : a pupil of Boucher. He painted Voltaire in his fiftieth year. He excelled in min. ports.

Baur, J. Georg: b. Vienna 1743 : was a pupil of Schmulzer, and a fashionable miniaturist of his time.

Baur, John William: b. Strasbourg 1600, d. Vienna 1640 : pupil of F. Brendel. Besides ports., he painted landscapes and sea-pieces. He was in the service of the Emperor Ferdinand III.

Bauzie: flourished 1792. Mr. Whitehead had a min. of a Mlle. Parisot by this artist.

Baxter, Thomas: b. Worcester 1782, d. Lond. 1821 : excelled in fruit, flowers and landscape ; painted on porcelain some mins. after Reynolds. Exh. enamels 1802–21, R.A. (16).

Beale, Bartholomew: son of Mary Beale. He studied art under Flatman, but relinquished it for medicine, which he practised at Coventry, where he died.

Beale, Mary: b. Suffolk, 1632 ; painted in oils, also worked in crayons ; was much supported by the clergy. There is a Charles II. by her in the Nat. Port. Gallery, and an Archbishop Tillotson at Lambeth. According to Redgrave, her ports. are " weakly painted, wanting in expression and finish, hands without drawing, and colour disagreeable." She was, in her day, reputed a poet as well as a painter. She died in 1697, and was buried under the Communion table in St. James' Church, Piccadilly. She was the daughter of a clergyman named Cradock, and was a pupil of Lely's. She had a son, **Charles,** b. 1660, who followed his mother's profession until failing eyesight compelled him to abandon it. He was a pupil of Flatman. This lady is well known from the fact of her husband having kept a diary, from which Vertue has made copious extracts. This diary affords full particulars of her work and the prices obtained ; for example, her best year's remuneration amounted to £429. Ten per cent. of her income was devoted to charitable purposes, a fact which may be allowed to speak for itself. The Duke of Bedford owns a port. of Monmouth by her, well painted in oils.

Beal, W.: F. de Conches, in his history of the English School of Painting, speaks of W. Beal, a min. painter, but I am unable to give further information about him.

Beatherd, —. Exh. 1782, F.S.A. (1).

Beaubrun, Henri: d. 1677. He painted the Duchess de Mazarin and the Marquise de Montespan, belonging to Lord Wharncliffe and the Duke of Buccleuch respectively.

Beauclerc, Lady Diana, daughter of the 2nd Duke of Marlborough : b. 1734, d. 1803. She was a clever painter and modeller ; drew designs for Wedgwood, and was especially successful with children. Her drawing of her two daughters, engraved by Bartolozzi, is well known. Walpole talks of her drawings as " sublime." She married the Hon. Topham Beauclerc.

Beaumont, John Thomas Barber: b. Marylebone 1774, d. 1851. He entered the R.A. Schools 1791 ; was appointed min. painter to the Dukes of Kent and York. He was an author, and established the *Weekly Register*. Redgrave observes of his mins. that they show no stippling or hatching ; all appear to be done with a broad full pencil. Some theatrical min. ports. by him are engraved. Exh. 1794–1806, R.A. (53).

Beaurepaire (see De Beaurepaire).

Beauvais, John : a Frenchman who settled in England. He gained a Society of Arts premium in 1765, and practised as min. painter at Bath with success. He was noted for his dirty person (*vide* Life of Nollekens).

Beauvais, Simon. Exh. 1761–78, S.A. (30) ; F.S. (3).

Beechey, Lady (wife of Sir William Beechey, R.A.) : mentioned in Catalogue of Walpole's Sale at Strawberry Hill as painter of a min. of a Persian envoy. Exh. 1795–1805. R.A. (20).

Beer, Adelbert (brother of J. F. Beer?) : d. 1792 : flourished at Prague.

Beer, Johann Friedrich : b. Eisfeld in Saxony : not much is known of his work.

Beetham, Miss J. Exh. between 1794 and 1816, R.A. (56) and elsewhere.

Behnes, W. : b. about 1794, d. 1864 ; sculptor : the son of a Hanoverian pianoforte maker. He drew ports. on vellum, but his best work was port. statues and busts, of which he exh. a great many at the Academy between 1815 and 1863. A min. by him was shown at B.F.A.C. Exhn., by the Hon. Gerald Ponsonby, and there was one in crayons at K. 1865.

Bekking, — : Dutch : b. about 1780 : of some reputation.

Bel, Rudolphe : a pupil of Isabey. Exh. Salon 1822–24. He painted some English ports.

Bel (see Le Bel).

Belcamp (or **Belkamp), Jan Van** (see Van Belkamp).

Belle, Nicholas Simon Alexis : b. 1674, d. 1734 : a well known French painter. In the Bodleian Library are two mins. in oils by T. Belle, of James the Old Chevalier, and Maria Clementina.

Bellingham, —. Exh. 1766–67, S.B.A. (2).

Bellini, Giovanni. A small port. picture of a Doge of Venice and his secretary was shown at the Burlington F.A. Club Exhn., the work of this well known Italian painter.

Bemfleet, G. Exh. enamels 1772–90 R.A. (7) ; S.A. (1).

Bennet, R. A. Exh. 1845–89, R.A. (3).

Bennett, William Mineard : b. Exeter 1778, d. 1858 : pupil of Sir T. Lawrence. He exh. R.A. 1812–16 and again 1834–5. He afterwards settled in Paris, where he was patronized by the French Court.

Benninck (see Teerlinck).

Benoist (or **Benoit), Antoine :** b. 1631. He was appointed "peintre du Roi," to Louis XIV. and is said to have painted many excellent mins. (there are a number of examples in the Bibliothèque Nationale) ; but he is better known for his skilful modelling in wax. The King sat to him many times, and a port. of him at Versailles is said to be one of the best ever executed, showing even the marks of the small-pox on Louis' face. The whole French Court were done in this way as *bustes en cire*, and were exhibited throughout France by royal consent. The whole Court of James II. of England is also said to have been modelled in the same way ; if so, it would be interesting to know what has become of them.

Benoli, Ignatius : b. Verona, d. 1724 : Italian copyist of the works of Rubens and Van Dyck in min.

Benwell, Miss Mary : was living retired in Paddington in 1800, having married an officer named Code. Several of her works were engraved. Exh. 1761 or 1762–82, R.A. (22). S.A. (61).

Berczy, Florence. Exh. 1790, R.A. (1).

Berg (see Van der Berg).

Bergmann, Ignaz : practised at Vienna, where he was noted for his family groups.

Bernard, Samuel : b. Paris 1615, d. there 1687. Simon Vouet was his master. He was also an engraver.

Berne, H. Exh. 1800, R.A. (5).

Bernede, —. Exh. 1797, R.A. (1).

Berrac, G. Exh. 1797, R.A. (2).

Bersé, Erneste de Riga : flourished at Rome 1819. An example of his work is in the Duke of Devonshire's collection.

Bertrand, — : practising in Paris 1818–21. An example of his work was shown at Guelph Exhn.

Best, Mary Ellen : a miniaturist who flourished 1837.

Bestland, C. : was a contemporary of Cosway about whom very little seems to be known, Redgrave does not mention him, but he appears to have contributed to the exhibitions of his time. In 1885 a number of his works, both in oils and min., were sold at Sotheby's. They comprised subjects very varied in their nature, and copies after Reynolds, Gainsborough, Wheatley and others. He was an engraver also.

Bettes, John : d. about 1570 : practised in the reign of Elizabeth : is said to have painted a min. in oils of the Queen, which gave great satisfaction. At the R.A. Old Masters' Exhn. 1875 there was an oil head " well drawn and expressed, good in colour and carefully finished," dated 1545.

At the R.A. Winter Exhn. of 1879, the Duke of Buccleuch exh. a min. of Catherine de Balzac, Duchess of Lennox (wife of Esmé Stuart, created Duke of Lennox by James VI)., and another of Queen Elizabeth, both ascribed to John Bettes.

Bettes, Thomas : brother of above : painted " limnings " in church books, and drawings in small from life. At the R.A. Winter Exhn. there was a min. of Thos. Egerton, Lord Ellesmere (Lord Chancellor 1603), lent by the Duke of Buccleuch ; and Dr. Propert had a min. of J. Digby, Earl of Bristol, which he ascribed to Thos. Bettes. Thomas and John Bettes are mentioned in Meres' *Wits' Commonwealth*, published in London, 1598, together with other artists whose names are hardly known, and whose works are absolutely unknown. The painters in question were mentioned in the introduction to the catalogue of the K. Loan Collection of 1865, but not a single example was forthcoming. Confusion reigns as to their date, and beyond the facts that Vertue mentions a min. by John Bettes of Sir John Godsalve, who was controller of the Mint to Edward VI., and that in Hall's Chronicle of the year 1576, for which he engraved some vignettes, he is termed a designer and said to have been a pupil of Hilliard's, but little is recorded of him. The reproduction of a port. by John Bettes, lately acquired for the Nat. Gallery, of Sir William Butts, physician to Henry VIII., will be regarded with interest.

Bichelberger, C.
Bichelberger, S. } sisters, Dutch ; practising at the Hague at the end of the 18th century.

Biffin, Miss Sarah : b. near Bridgwater, 1784, d. 1850 : was from her birth without hands or feet. She had instruction from Mr. W. M. Craig, and in 1821 was awarded the Society of Arts medal. She married a Mr. Wright and contributed a min., from Liverpool, to R.A. in 1850. In spite of patronage by the Royal Family, she became very reduced in circumstances before her death.

Billy, — : flourished in Paris 1775. There is a port. of Joseph II., Emperor of Germany, by him in the Louvre. (Lenoir collection.)

Bindon, Francis : an Irish amateur in the 18th century, whose ports. are tolerably drawn, but painted thinly and with very little finish. There was a min. of Swift exh. at Leeds 1868, in the Duke of Buccleuch's colln.

Bingham (see Lucan).

Bini, Abbate : mins. by him were shown at K. 1865, including one of Mdme. de Staël.

Birch, William : enamellist : b. Warwick. Went to Philadelphia in 1794, where he died. He painted a min. of Washington which has been engraved : he was a clever engraver. Exh. 1775–94, R.A. (41). S.A. (2). He had a son, Thomas Birch, a landscape painter.

Bird, Edward, R.A.: subject painter: b. Wolverhampton 1772, d. 1819: son of a carpenter. He was apprenticed to a tea-tray maker; he was a clever and versatile man. Removing to Bristol, he opened a drawing school and turned a min. painter and a scene painter; in 1812 he was elected A.R.A., and in 1815 R.A., and became a successful subject painter. Redgrave says, "his colouring was crude and tasteless." He was buried in the cloisters of Bristol Cathedral.

Bird, Miss E. Exh. 1793–1803, R.A. (13).

Bishop, T. Exh. enamels 1787–98, R.A. (5).

Bisset, James: b. 1760, d. Leamington 1832: was known as a min. painter at Newmarket in 1785. He was a singular character, chiefly known by his poetic effusions.

Blackmore, Miss Isabel. Exh. 1836–53, R.A. (36). S.B.A. (7).

Blackner, Johann Samuel: b. 1771: was, according to Propert, a prodigy, being known as a miniaturist at the age of 15. He painted the Princess of Courland some eleven times.

Blarenberghe (see Van Blarenberghe).

Blessendorf, Constantine Frederick: Prussian: b. Berlin 1675. Besides being a min. painter, he engraved many ports. for books. Brother of Samuel Blessendorf.

Blessendorf, Samuel: b. Berlin 1670: Prussian: he also engraved historical ports.

Blond or **Blon** (see Le Blond).

Bode, Lewis: Egham. Exh. 1772–83, F.S.A. (22). S.A. (4).

Bogardus, Mrs. J. Exh. 1839, R.A. (4).

Bogle, John: from the fact of his commencing the practice of his art in Glasgow, and afterwards continuing it in Edinburgh, I assume he was of Scottish origin. He exh. at the R.A. for many years, namely, from 1769 to 1794. Although his works are allowed to possess great merit, being beautifully finished, and recalling the enamel-like manner of Smart, he is said to have died in great poverty. According to Cunningham, "he was a little lame man, very poor, very proud, and very singular."

Bois, Simon du: flourished 1684: pupil of Wouverman's: said to have died in England. Mr. Whitehead owned an example of his work, "A French Prince."

Boissière (see De la Boissière).

Boissieu, J. J.: French: 18th century: remarkable for his lead pencil mins.

Boit, Charles: of French extraction, but b. in Stockholm, 1663. He came to this country when about twenty, and worked as a jeweller. Failing in that branch of business, he tried teaching drawing, and Walpole tells a story of an intrigue with the daughter of a general officer, leading to Boit's being thrown into prison for two years, which he seems to have turned to account by practising enamel-painting, though how this was managed, I confess I am not able to understand. What is certain is that he afterwards became prominent, and obtained very high prices for his work. In one case he is said to have had £1,000 advanced on a large plate intended for the Queen (Anne). But as he wasted £700 or £800 in trying to fire it, one is not surprised to find that he got into difficulties, to escape which he fled to France, where he died about 1726. There is a large piece by Boit at Oxford, which is described in my notes on collections, see Chap. XV.

Bol, Hans: b. Malines, 1534, d. Amsterdam, 1593. According to Laborde, he painted ports. in min., but most of his work appears to have been landscape. He painted on vellum in "gouache"; he also etched on copper.

Bone, Henry, R.A.: Like many another artist, he came from the West of England, having been b. at Truro in 1755. He was apprenticed in a china manufactory at Plymouth, and removing with it to Bristol in 1778, afterwards came to London, and found employment in painting devices in enamel on lockets and trinkets. This fashion changing, he tried mins. in water colours, and in 1780 he exh. an enamel of the "sleeping girl," after Reynolds, at the R.A.; this attracted such attention that he was employed by the Prince of Wales, and was appointed enamel painter to Royalty. He was made A.R.A. in 1801, and attained full honours 1811. In 1810 he ventured on a noble plaque measuring 18 by 15; it is a copy of the Bacchus and Ariadne, by Titian, in the Nat. Gallery. It was bought by Mr. Bowles, of Wanstead, for two thousand guineas. He executed a series of 85 copies of ports. of the great men of Elizabeth's reign. He copied also many of the works of Raphael, Titian, and Murillo. In his later days his eyesight failed, and he was compelled to receive the pension of the R.A. He died in 1834.

Bone, Henry Pierce; son of above: painted in oils for many years, and when his father's powers failed, the younger Bone took up enamel painting, which he practised from 1833 to 1855, when he died. He exh. a few subject pictures and many copies from the old masters.

Bone, P. J. Exh. enamel at R.A., 1801.

Bone, W. and Bone, C. R.; grandsons of Henry Bone; also followed the art between 1826 and 1851. The latter contributed sixty-seven mins. to R.A.

Boni, Bianca: flourished 1774. An example was shown by this artist at K. in 1865, by Viscount Gage.

Booth, Joseph: b. and studied in England, but about 1770 practised in Dublin with great success.

Booth, William: b. Aberdeen 1807, d. 1845. Practised in Lond. Exh. 1827-45 R.A. (123). S.B.A. (15). He painted female ports. well, also groups with children.

Boquet, Pierre J.: flourished 1789, French artist.

Borckhardt, C. Exh. 1784 to 1825, R.A. (20).

Bordes, Joseph: a pupil of Isabey.

Bordier, Jacques: b. Geneva 1616; worked in England with Petitot, whose brother-in-law he was.

Bordier, Pierre: goldsmith and painter in enamel at Geneva. He was the master of Petitot; they travelled together in Italy and France. At Blois Petitot is said to have worked with Toutin, and left England in 1649, but Bordier remained, and executed two enamels representing the Parliament and the Battle of Naseby, which he signed "P. B. fecit." (See also under Petitot).

Bornet: French, 18th century, painter of a min. on ivory of Princesse de Lamballe, in the Lenoir collection at the Louvre. He also exh. a port. in the Salon de Saint-Luc in 1774.

Bos, Louis Janssen: b. Bois le Duc about 1450, d. 1507: remarkable for extraordinarily minute paintings of flowers and fruit; was also a port. painter.

Bosch: (see Vanden Bosch).

Bosman, Barend: b. Dordrecht 1742: a fashionable Dutch miniaturist.

Bosse, A.: b. 1610, d. 1678: a pupil of J. Callot: he worked in plumbago.

Bosset, J. B. Exh. 1778-80, R.A. (10).

Boucher, François: b. 1704, d. 1770: the well-known French artist, frequently painted mins. At Hertford House is a large collection of min. subjects—principally nude—painted for snuff boxes, etc.

Bouillet, A. (*née* Lambert): flourished Paris 1849.

Boulogne, Louis de: b. 1609, d. 1674: peintre du Roi (Louis XIV.). He was a pupil of Blanchard.

Bounard: a port. of Marie de Medici by this artist was shown at K. 1865.

Bourbon (see de Bourbon).

Bourdier, —: Court painter to Louis XV., employed on "boîtes aux portraits."

Bourdon, Sebastien: b. France 1616, d. 1671. Employed at the court of Louis XIV. He was also an engraver, and there are several of his works shown in the Louvre.

Bourg (see Du Bourg).

Bourgeois, C. G. A.: b. 1759, d. 1832: a French artist who excelled in profile ports. on a black ground. He wrote on the chemistry of colours. The details in his works are finished with extreme fidelity.

Bourgoin, F.: a French enameller of the 18th century: was employed by the court.

Bower, Lewis. Exh. 1761–75, S.A. (2). R.A. (1). F.S. (1).

Bowring, Benjamin: painted also in oils. Exh. 1773–81, R.A. (11).

Bowring, J. Exh. 1787 to 1808, R.A. (18).

Bowyer, John: this name occurs on a min. dated 1785, belonging to the Marquis of Clanricarde.

Bowyer, Robert: b. 1758, d. Byfleet 1834: was one of the numerous painters appointed to George III., and is thought to have been a pupil of Smart. His works—thirty-two of which were exh. at the R.A. between 1782 and 1828—were much esteemed, and he had many sitters of distinction. He published an illustrated "History of England."

Boy, Peter: b. Frankfort, where he d. 1727; painted in min. and enamel.

Boy, Peter, the younger son of the above: d. 1742: "was a good enameller."

Boze, Joseph: b. Martigues about 1746, d. Paris 1826: painted Louis XVI. and Marie Antoinette. He was a staunch Royalist, and gave evidence for Marie Antoinette—boldness which caused him to be thrown into prison, and he only escaped the guillotine by the death of Robespierre. There are several ports. by him at the Louvre, including one of Count D'Orsay.

Bozzoni, Carlo: b. Genoa about 1607, d. 1657: was a good port. painter in oil and min.

Braine, Mrs.: b. 1780. Exh. 1811 to 1855, R.A. (29). S.B.A. (5). B.I. (1).

Braine, T. Exh. 1791 to 1802, R.A. (65).

Branwhite, N. C.: Bristol. Redgrave says he was a very good stipple engraver. Exh. 1802–25, R.A. (15).

Bray, Jacques de (see De Bruy).

Brayrunx, D.: flourished 1778.

Breckheisen, Joseph: "practised at Berlin and in Copenhagen: his works are generally signed "Br." He worked in enamel and was also an engraver. In 1765 he returned to Vienna, his native city.

Brentel, Frederic: b. Strasburg 1590, d. 1651. There is a book of hours by him in the Vienna Museum, painted for the Margrave of Baden, and he etched landscapes, etc., with ornamented borders.

Breughel, John: b. Brussels 1565, d. 1642: is best known as an oil painter and assisted Rubens in his landscape backgrounds, but he painted water-colour mins. as well.

Brewer, Mrs. Exh. mins. 1763–80, S.A. (25). F.S.A. (5).

Brewer, Mrs.: Worcester. Exh. mins. 1848–53, R.A. (6).

Brisson, Mdlle.: court painter under Louis XV.

Broadhurst, John, Junr. Exh. 1776 to 1779, S.A. (5).

Brockmer. Exh. 1762–76, S.A. (46).

Brocky, Charles: b. of peasant parents at Banat in Hungary 1808, d. 1855. Son of a hair dresser, and early an orphan, he began life as a strolling player, was servant in a cookshop, and assistant to a barber; eventually learning drawing at Vienna, he found his way to Paris, studied in the Louvre, came to Lond. when about thirty, and exh. at R.A. up to 1854. He was successful in his ports. and had Queen Victoria as a sitter.

Bronzino, Angiolo Allori: b. 1502, d. 1572: a Florentine artist who painted many of the most celebrated people of his day.

Brown, John: b. Edinburgh 1752, d. Leith 1787: was the son of a jeweller. He went to Italy and made highly finished pen drawings of antiquities. He excelled in small ports. in pencil, distinguished by delicacy and taste. He was passionately fond of music. Died from the effects of sea-sickness. Exh. 1786, R.A. (8).

Brown, Miss: Yarmouth. Exh. 1771–83, S.A. (2).

Brown, Alexander: min. painter and engraver: was also a dealer in paintings. He flourished in the reign of Chas. II., whose port. he painted. He published in 1669, *Ars Pictoria,* a treatise on drawing, painting, limning and etching, with thirty-one etchings by himself : and in 1667 a Compendious Drawing Book. Although he is said to have painted several distinguished persons, no examples of his work were shown at K. 1865.

Browne, Mrs. H. Exh. 1830–41, R.A. (9). S.B.A. (9).

Bruckmann, J. Frédéric. A Swede who worked at Paris, largely employed by "le Grand Monarque" between 1694 and 1718.

Bruggen (see Van Bruggen).

Brun (see Le Brun).

Brunel, Sir Marc Isambard : b. Normandy 1769, d. 1849. The Engineer, his port., painted by himself, was at K. 1865.

Bruninx, Daniel : b. Rotterdam 1724, d. 1787. He painted numerous ports. in min., and was also much employed in decorating fans.

Buck, Adam : b. in Cork, practised in Dublin. He first exh. at R.A. in 1795 and continued till 1833, contributing 172 works. His ports. are chiefly small in wax crayons, slightly tinted, mostly in profile, hard and without feeling. He published in 1811 a collection of 100 Greek vases, drawn and engraved from the originals.

Buck, Frederick : brother of the above ; practised at Cork.

N.B.—These Bucks are not to be confounded with the brothers Samuel and Nathaniel Buck, who were topographical draughtsmen, and engravers of the well known Bucks' views.

Bucker, Joseph : b. Munich 1711, d. 1775 : a pupil of Pascal.

Buckler, W. Exh. 1836–56, R.A. (62). B.I. (2).

Bull, R. Exh. 1794 to 1809, R.A. (68).

Buontalenti, Bernardo (called Dalle Girandole). Italian : b. 1536 : studied min. painting under Giulio Clovio. He is described as a universal genius, and through the patronage of the Grand Duke Cosmo of Tuscany, was instructed in art by the greatest masters of his time.

Burch, Edward, R.A. : sculptor and medallist. He was a student of the R.A. in 1769, first exh. 1770, and was made A.R.A. in 1771 ; contributed casts from gems, intaglios and ports. in wax. As a gem engraver, he was unrivalled in his day. Marrying a lady of great beauty, he turned min. painter, and exh. an enamel 1792. He painted the last port. of Mrs. Fitzherbert. George III. sat to him for a bust. He d., nearly blind and advanced in years, at Brompton, some time before 1840.

Burkmann, J. : b. Bavaria 1761 : he became celebrated at Amsterdam as a painter.

Burr, Leonard : Major-Genl. Sotheby owns a min. inscribed "Leonardus Burr, ætatis suæ 20, 1549."

Burt, W. : of Bath, Chester and Nantwich : flourished about 1830.

Bushe, Letitia : amateur : a skilful min. painter : d. in Ireland about 1757.

Butler, Samuel : author of *Hudibras* : b. 1612, d. 1680. He is said to have been disposed to adopt painting as a profession. Dr. Propert credits him with having painted mins. for which he was afterwards "entirely beloved by Mr. Samuel Cooper." Pepys records, July 19, 1668, "come Mr. Cooper, Hales, the painter, Harris, Mr. Butler, that wrote *Hudibras*, and Mr. Cooper's cosen Jacke, etc. . . . a good dinner and company that pleased me mightily, being all eminent men in their way." One must suppose that Butler practised only as an amateur. I have never met with an example, so far as I am aware, of his work, and none were shown in the great Loan Coll. of 1865.

Byrne, Charles : b. Dublin about 1810, d. there insane. He practised in Lond.

Byrne, Miss Mary (afterwards Mrs. Jas. Green) : b. 1776, d. 1845 : a daughter of Wm. Byrne, the landscape engraver, and pupil of Arlaud. She painted Queen Adelaide, and also made good studies after Reynolds and Gainsborough : was eminent as a min. painter. Exh. 1795 to 1804, R.A. (37) ; and as Mrs. Green from 1805 to 1845, R.A. (94) and at many other exhns. In her later style she imitated Sir W. Ross, but is far inferior.

Cabaliere, John : d. 1780. Originally a wine merchant in Bond St., he became distinguished by his skill as a min. painter.

Cabarus (see Chimay).

Cadet, Madame : d. 1801 : an enameller ; was a pupil of Weyler and flourished at the end of the 18th century. In 1767 she was made painter to the Queen.

Cagliari, Paolo (Veronese) **:** a port. of Margarita Gonzaga by him was shown at K. in 1865.

Caldicate — **:** painted Thos. Sackville, 1st Earl of Dorset, shown at K. 1865.

Caldwall, John : b. in Scotland, d. 1819 : he practised with much reputation.

Camerata, Giuseppe : b. Venice 1724, d. 1803 (according to Nagler). He studied under his father, a min. painter of some reputation, whom he greatly excelled. He was invited to Dresden in 1751 to engrave plates from pictures in the gallery, when he was made principal engraver to the Court.

Campagnola, Giulio : b. at Padua about 1500 : Italian painter and engraver. He excelled in min., introducing many ports. into his illuminations.

Campana, F. : d. Paris 1786 : a court painter, temp. Louis XVI., whose works are much esteemed, and have fetched large prices. He painted Marie Antoinette and others of the French Royal family.

Capella, Scipione : a port. miniaturist who flourished at Naples during the middle of the 18th century.

Careno, Juan de Miranda (see Miranda).

Carlisle, Miss Anne : d. about 1680 : practised temp. Chas. I. and II. : was much patronized by the former, and Nagler relates that he once sent her a present of £500 worth of ultramarine by Van Dyck. She was celebrated for her copies of the great Italian masters, and for her min. copies in the manner of the Olivers.

Carmichael, James. Exh. 1767–74, S.A. (4).

Carpenter, Mrs. James. Portraits of children by her were exh. K. 1865.

Carrandini, Paolo : b. Modena : was an excellent designer of ports. in min.

Carrick, Thomas Heathfield : b. Carlisle, d. 1874. He was entirely self taught : came to Lond. and had many sitters of distinction. He painted on marble in 1841, and contributed 140 mins. to R.A. between that date and 1866.

Carriera, Jeanne : sister to the following, and, like her, painted mins. and pastels.

Carriera, Rosalba : b. Chiogga near Venice 1675, d. 1757. The most distinguished min. painter Italy has produced, excelling especially in pastel. She learnt the art of Lazzari and Balestra. Visiting Paris in 1720, she was elected member of the Academy, and patronized by the king and court. She was equally successful socially. Her work is remarkable for delicacy, refinement of colour, and admirable grace of design. She became blind ten years before her death.

Carstairs, L. : painted an enamel of Queen Caroline, wife of George II., owned by the Duke of Devonshire : he flourished between 1682 and 1737.

Carteau — **:** enameller employed on " boîtes aux portraits " in 18th century.

Carter, Mrs. J. H. Exh. 1839–69, R.A. (47).

Carter, M. Exh. 1839–49, R.A. (4).

Carter, Noel N. Exh. 1826–33, R.A. (12).

Caruson, S. Exh. 18 39, R.A. (1).

Carwardine, Miss J. : b. Herefordshire. Exh. R.A. up to 1761, when she married Mr. Butler, an organist, and quitted her profession.

Carwardine, Mrs. Thos. Exh. 1761–62, S.A. (4).

Caspari, Heindrik Willem : achieved much reputation at Amsterdam.

Castelli, Bernardo : Genoese : b. 1557 : celebrated for his exquisite painting of insects and birds.

Castello (see da Castello).

Caulfield, J. Exh. 1792, R.A. (3).

Cazaubon — : Court painter under Louis XV.

Cazette (see De la Cazette).

Chair (see De Chair).

Chalon, Alfred Edward, R.A. : b. Geneva 1817, d. at Kensington 1860 : came of an old French family. Like his brother, John James Chalon, R.A., he was intended for a commercial life, but entered the Academy Schools in 1797. He was one of the founders of the Sketching Society : first exh. R.A. 1810 : was elected A.R.A. 1812 and R.A. in 1816. He was appointed water colour painter to Queen Victoria and became a fashionable port. painter. His full lengths, about 15 inches in height, were full of character, painted with a dashing grace, the draperies especially being drawn with great elegance. Among his earlier works were good mins. on ivory, he also painted subject pictures in oils. He was a prolific artist and exh. nearly 400 works at R.A. alone. Moreover, he was a witty and popular man, and an accomplished musician.

Chalon, Miss M. A. : d. 1867 : daughter of H. B. Chalon, the animal painter, who was of Dutch extraction. She exh. 1819–40 at the R.A. seventy-one examples ; min. painter to the Duke of York. She married a Mr. H. Mosely. This lady was no relation to the Academicians of the same name.

Champagne (see De Champagne).

Chara (see De la Chara).

Chapon, — : French : flourished 1820.

Chardin, Simon, the younger : b. Paris 1740, d. 1792. There was a min. by him of Rosalie Dugazon shown at K. in 1865.

Charlier, Jacques : court painter under Louis XV. He copied the works of Boucher, whose pupil he is stated to have been.

Charpin, Miss. Exh. 1761–67, S.A. (4). F.S.A. (13).

Charretie, Mrs. John (Anna Maria Kenwell) : b. 1819. d. 1875 : was married young. Exh. R.A. 1843 (but rarely more than one min. yearly till 1868, when her practice increased) and up to her death.

Charrin, Mdlle. Fanny : miniaturist at Sèvres from the end of the 18th to 19th century. She copied Petitot.

Chasselat, Pierre : pupil of Vien : d. 1814 : a French historical and port. painter. There is a charming min. by this artist of a young woman in a white dress, dated 1777, shown in the Louvre (Lenoir collection.)

Chateau, Mdlle. : flourished at the end of the reign of Louis XIV. The Regent Orleans was a patron of hers.

Chatillon, C. : flourished 1805. The frontispiece to Volume 2 is by him.

Chatillon, Henri Guillaume : b. Paris 1780, d. Versailles 1856. Known by his engravings.

Chatillon (see also De Chatillon).

Chaussée (see La Chaussée).

Cheesman, Thomas : b. 1760 : painter and engraver, occasionally painted mins.

Chéron, Elizabeth Sophie : b. Paris 1648, d. 1711 : daughter of Henri Chéron. She was a member of the Academy ; was also an engraver and a musician ; she enjoyed a pension from Louis XIV.

Chéron, Henri : enameller : flourished during the latter part of the 17th century.

Chesters, S. Exh. enamels 1849–85, R.A. (12).

Chevenet — : French : flourished at the beginning of the 19th century : painted a min. of Montholon, in Mr. Whitehead's collection.

Childe, James Warren : b. 1778, d. 1862 : exh. many years at R.A., and especially from 1832, the most popular actresses of the day, and some actors. He exh. for the last time in 1853. R.A. (67). S.B.A. (16).

Childs, Miss Julia : exh. K. 1865 : she also exh. still life at R.A. and S.B.A. 1851–64.

Chimay, Princess of, Teresa Cabarus: b. Spain 1768, d. 1843. She was the friend and companion of the Empress Josephine during the reign of terror There was an example of her work shown at K. in 1865 in the shape of a port. of the Empress.

Chinnery, George, R.H.A., was a port. painter both in oils and water colours. He exh. crayons with the Free Society in 1766, and 39 mins. at R.A. 1791–1846. In 1798 he practised in Dublin, and was elected member of the Irish Academy. In 1802 he returned to Lond. In 1830 he sent a port. from Canton, and others at intervals till 1846. He spent nearly fifty years in the practice of his art in India and China, and d. at Macao. He excelled in every style, but was of eccentric and irregular habits. Dr. Propert does not mention him. There is a port. of him in the Nat. Port. Gallery, painted by himself.

Chodowiecki, Daniel and Gottfried: brothers: b. Dantzig in 1726 and 1728 respectively; were "excellent miniaturists."

Chubard — Exh. 1763, S.A. (1).

Churchman, John: d. Lond. 1780: a min. painter of some ability.

Clark, J. W. Exh. enamel in 1824, R.A. (1).

Clarke, Miss E. Exh. 1799, R.A. (5).

Clarke, T.: b. 1625, d. Lond. 1650. A min. was shown by him at K. dated 1799: probably Theophilus Clarke, A.R.A.

Clauze, Isaak Jakob: b. Berlin 1728: a very successful enameller and professor of the art at the porcelain manufactory at Berlin, where he had many pupils.

Cleef, Joost Van: b. at Antwerp at beginning of 16th century: is known to have visited England, and was probably painting there in 1554. He was noted for the beautiful rendering of his hands, and, according to Van Mander, was the best colourist of his time. At Hampton Court is a port. of Henry VIII., which has been ascribed to him.

Clerc (see Le Clerc).

Cleyn, Francis: son of Francesco Cleyn, who was an ornamental painter: b. at Rostock: employed at the Mortlake Tapestry Works.

Cleyn, John: younger brother of Francis: d. young.

Cleyn, Penelope: sister of Francis and John. Some mins., like Cooper in manner, and signed "P. C." have been ascribed to her.

Clint, George, A.R.A.: b. Holborn 1770, d. Lond. 1854: son of a hair dresser; apprenticed to a fishmonger; found employment in an attorney's office, and as house painter. After many privations, he became a most successful miniaturist; then took up engraving; afterwards painted a series of dramatic scenes with ports. of actors cleverly grouped, which led to his being elected A.R.A. in 1821: quarrelled with the Academy and resigned in 1835. Redgrave says there is a certain feebleness in his art, and his colour was tame; his mezzotint was good.

Clouet (see Janet).

Clovio, Giulio Giorgio: b. Croatia 1498, d. 1578: painted small figures and natural objects with incredible minuteness and accuracy. He was not a port. painter at all, but his work is very celebrated in its line.

Coater —. There was a min. of John Law (promoter of the Mississippi scheme) shown by the Earl of Derby at K. 1865, ascribed to Coater.

Cochran, John. Exh. 1821–27, R.A. (2). S.B.A. (16).

Code, Mrs. Mary. Exh. 1783–91, R.A. (22).

Coello, Alonzo Sanchez: b. 1515, d. 1590. Pupil of Raphael and Antonio More, and painter to the court of Portugal and Philip II. of Spain. He had a daughter, who painted oil ports. from 1564 to 1612.

Cohen, Miss A. Exh. 1833, S.B.A. (1).

Cole, Miss Augusta. Exh. 1831–60, R.A. (71). S.B.A. (8).

Colelough, W. (query Colclough): Burslem. Exh. enamel at B.I. 1847 (1).

Collen, Henry: b. St. Albans. Exh. 1820–72, R.A. (100). S.B.A. (86).

Collins, Richard : b. in Hampshire 1755, d. in Lond. 1831 : exh. thirty-three mins. at R.A. 1777–1818. He was principal port. painter in enamel to King George III., having succeeded Meyer, whose pupil he had been in the past. He must have enjoyed a great reputation, and probably a good share of the patronage of his day, having acquired a competence by his 50th year, when he retired into Worcestershire. But there was not a single example of his work at the great collection at K. in 1865. Thirty-three of his mins. were shown at R.A., but Propert terms him "little known." There is a beautiful min. by him now to be seen at the S.K.M. dated 1789—a port. of the Duke of Sussex when a youth.

Collins, Samuel : b. Bristol, d. about 1835. He was a son of a clergyman, educated as an attorney, and practised as a miniaturist at Bath in the middle of the 18th century, where Ozais Humphrey was articled to him. He painted both ivories and enamels, and enjoyed a high reputation in Dublin, whither he went in 1762. He does not appear to have ever exh. at R.A.

Comerford, John : b. Kilkenny about 1773 : his father was a flax-dresser. His greatest reputation was made in Dublin, but his mins. are well known in this country, and esteemed for their careful finish and forcible character. Excelling in male ports. he painted numbers of the military men of his time. A characteristic example may be seen at S.K. Museum. He drew many slight sketch ports.

Condy, Nicholas Matthews : b. Plymouth 1799, d. 1851 : began with mins. and afterwards painted marine subjects in oils.

Constantin —. Mr. J. Whitehead owns an enamel of Joseph Buonaparte, King of Spain, and his wife, signed "Constantin."

Cooper, Alexander : practised 1650–60. Brother of Samuel Cooper. q.v.

Cooper, R. Exh. 1793–99, R.A. (11).

Cooper, Samuel : b. 1609, d. 1672. See Chapter VII.

Coote, Miss Sarah. Exh. 1777–84, R.A. (12). S.A. (6).

Copley, John Singleton, R.A. : b. Boston, U.S.A., 1737, d. Lond. 1815 : well known as a history painter, but he also painted mins. There was one by him of Sir George Duckett, shown at K. in 1865, and there are others extant in U.S.A.

Coques, Gonzales : b. Antwerp 1618, d. 1684 : painted ports. in the manner of Van Dyck, min. size, and with all the freedom of that celebrated master, although his heads rarely exceeded 1½ inches in size. He painted pictures for Charles I. and the Prince of Orange.

Corbet, —. Mr. J. Whitehead owns a min. of Talma the younger, signed "Corbet," and dated 1816.

Corbould, E. H. : figure and portrait painter : there are sketches at Windsor by him.

Corbould, Richard : b. Lond. 1757, d. Highgate 1831 : a port. painter and landscape artist. He painted in enamel and on ivory and porcelain ; was much employed in book illustration. He first exh. mins. at R.A. 1777, and continued to exh. subjects and landscapes till 1817. George, James and Henry were his sons ; the latter is known as a fine draughtsman.

Corder, E. Exh. an enamel, R.A. 1828.

Corder, W. Exh. enamels 1825–29, R A. (3).

Corneleii (or Cornelisz, as Bryan calls him) **Lucas :** b. Leyden 1495, d. in England about 1552. A Master Lucas is reputed by Van Mander to have taught Holbein to paint in water-colours.

Corona, Leonardo : b. Murano 1561, d. 1605 : the son of a min. painter. Besides min. ports. he excelled as a copyist of Titian.

Cortesi, G. Marmocchini : b. Florence 1670, d. 1736 : studied min. painting under Ippolito Galantini, and became very eminent in that branch of the art.

Costello, Louisa Stuart : b. 1799, d. 1870 at Boulogne : lived many years in France ; came to Lond. about 1820 and practised min. painting : exh. R.A. 1822, 3 and 5, and again in 1833 up to 1839. She became better known as an authoress.

Coster, Madame (*née* Vallayer or Villayer) : French : b. 1744, d. 1818 : wife of the genre painter, Coster. Excelled in flower painting as well as portraiture. The Earl of Wharncliffe has ports. of Mdme. Pompadour and Marie Antoinette, dated 1771 and 1782 respectively by this artist.

Cosway, Maria Cecilia Louisa, wife of Richard Cosway (see chap. on Cosway).

Cosway, Richard : b. 1740 at Tiverton, d. Lond. 1821 (see chap. on Cosway).

Coteau, H. : b. Geneva: painted in enamel and on porcelain at the end of the 18th century. There are some ports. by him, but he worked principally on ornaments to timepieces at Sèvres. The Duke of Bedford owns an enamel by him, after Gérard, of the Queen of Naples, dated 1813.

Cotelle, Jean : b. 1631, d. 1708 : a member of the French Academy.

Cotes, Samuel : b. 1734, d. 1818 : was one of the earliest exhibitors of enamels at the R.A. He was a younger brother of Francis Cotes, R.A. Both forsook physic for painting, being the sons of a native of Galway who practised as an apothecary in Cork Street, Burlington Gardens. Samuel Cotes did some good work in crayons, but his reputation rests chiefly upon his enamels. He d. in Chelsea, aged 84. His wife, Miss Shepherd, had, says Redgrave, a great talent for painting ; studied in 1814.

Counis, S. G. : French enameller ; a pupil of Girodet.

Court, W. Exh. 1785 to 1836, R.A. (30). F.S.A. (1).

Courtois, Nicholas André : enameller of the period of Louis XVI. and was much employed by the court. He was made a member of the French Academy 1770, and exh. in the Salon up to 1777.

Cox, David : landscape painter : b. Birmingham 1783, d. Harborne, nr. Birmingham, 1859. His father was a blacksmith, who apprenticed him to a locket painter ; losing his master, young Cox became a scene painter at the Birmingham Theatre, and travelling with the company, became imbued with a love for landscape, in painting which he attained great eminence, and his works are now very valuable.

Cradock, Miss Mary (see Beale).

Craft, William H. : enameller : was employed in the porcelain works at Bow. He first exh. at the R.A. in 1774, and continued an exhibitor till 1795. He produced some large enamels, which, says Redgrave, were " very good in manipulation, but very weak in art." I have seen an enamel thus signed, " W. H. Craft fecit 1787," and there are examples of his work at the University Gallery, Oxford.

Craig, William Marshall : b. Manchester : was water-colour painter to the Queen, and min. painter to the Duke and Duchess of York. He first exh. at R.A. in 1788 : settled in Lond. about 1791 as a min. and port. painter. After 1821 his contributions to the Academy were few, and ceased in 1828. He is known as a wood draughtsman and book illustrator ; his works are frequently well finished, but tame. His brother, James Craig, was the architect who designed Princes Street, Edinburgh.

Cramer, Nicholas : Dutch : b. Leyden 1670, d. 1710 : a pupil of Mieris and Karel de Moor : attained celebrity as a min. painter.

Cranach, Lucas : b. 1470, d. 1553 : German (his real name was Sunder : Cranach was his birthplace) : an artist of varied accomplishments, being a noted engraver and carver in wood, etc. He has left ports. in min. of three of the Electors of Saxony, to whom he was court painter—and of the Reformers Luther and Melancthon, whose friend he was.

Cranach, Lucas : the younger : d. 1586 : son of the above, and his inferior.

Crane, Thomas : b. Chester 1808, d. Bayswater 1859 : entered R.A. schools in 1824 ; after two years study he returned to Chester, and at the age of eighteen began as a min. painter in that city : practised in Lond., Liverpool, Leamington and Torquay. He painted also some domestic subjects, and his ports. were successful, but his reputation was only provincial.

Cranmer, C. : living in Percy Street, London, in 1821.

Creke, W. Exh. 1803–24, R.A. (7). S B.A. (1).

Crewe, Miss : flourished 1833 : amateur : supplied Bartolozzi and Wedgwood with subjects.

Crosse, Lawrence : b. 1650, d. 1724 : did some good work in the days of Queen Anne, and painted numbers of the distinguished people of his time. There are many portraits by him at Welbeck Abbey. He is said to have excelled in small water-colour copies of old masters. Two years before his death, a valuable collection he had made of the works of the early miniaturists was sold. One of these, a Hilliard, formed part of the Hamilton Palace sale at Christie's, in 1882, and realized over a hundred guineas. It may be noted that his monogram, L.C., interlaced in gold, is sometimes taken for the signature of Sir Peter Lely, and he is not to be confounded with Richard Crosse, who flourished at least a generation later.

Crosse, Richard : b. Devonshire 1745, d. Knowle, nr. Collumpton, 1810. His name first appears in 1758, when he gained a premium at the Soc. of Arts ; in 1763 he was member of F.S.A., and in 1790 he was appointed enamel painter to the King. He was probably the dumb artist described by Haydon in his memoirs, who made a fortune by his art in early life, and retired to Wells. Exh. 1760–96., R.A. (41). F.S.A. (20). S.A. (14). An example of his work may be seen at S. K. Museum, where, by the way, the date of his birth is given as 1742.

Crouch, W. Exh. 1774–76, F.S.A. (4).

Cruickshank, F. : portrait painter : exh. a min. R.A. 1837. A writer in *The Athenæum* for that year says, " He is more rigid and less graceful than Mr. Chalon, but his heads are full of character and very cleverly handled."

Cubitt, Thomas. Exh. 1775–78, R.A. (1). S.A. (2).

Cumberland, George. Exh. 1773–76, R.A. (3).

Cunningham, H. F. Exh. 1846–49, R.A. (8).

Curtis, Sarah : d. 1743 : pupil of Mrs. Beale. Redgrave terms her art " weak, heavy in expression and colour." After her marriage with Dr. Hoadley, who afterwards became Bishop of Winchester, she ceased to follow her occupation as artist.

Cuyp, Jakob Garritz : b. 1578, d. 1649. Sir Charles Dilke, Bt., owns a port. attributed to this well known Dutch artist.

C., P. (P. C.) : A min. thus signed, of Kitty Clive, 1711–85, was shown at the Guelph Exhn. by Mr. Whitehead.

Da Castello, Francesco : b. Flanders 1586, of Spanish parents, d. Rome 1636 : painted minute historical and sacred subjects : master of S. Laire, q.v.

Dahl, Michael : b. Stockholm 1656, d. 1743. He was a favourite of Queen Anne, whose portrait he painted, and there are many works by him at Petworth and elsewhere, but his art is not of a very high quality. There was a min. attributed to him of Prince Charles Edward shown at the Stuart Exhn.

Dagley, Richard : d. 1841 ; subject painter. An orphan educated at Christ's Hospital, he began life as an apprentice to a jeweller and was employed in enamelling the mins. and allegorical subjects with which jewellery was then ornamented. He first exh. at R.A. in 1784, and contributed domestic subjects up to 1806. Unable to make a living, he went to Doncaster ; returning to London, he struggled on till his death.

Dalen, C. Van : b. Antwerp 1620 ; well known as an engraver, but worked occasionally in crayons. At K. 1865 an example by him was shown.

Dalton, Mrs. Edwin (see Ross, Magdalene).

Da Maron, Theresa : d. 1800. A sister of the celebrated Mengs : excelled in enamel, min. and crayons.

Damer, Hon. Mrs. Anne : b. 1748, d. 1828 : the only child of Field-Marshal Conway. She married at 19 the Hon. John Damer, the eldest son of the first Lord Milton, who committed suicide 1776, after which she applied herself to the study of art. This distinguished amateur will be remembered better as a sculptor than as a min. painter. The heads sculptured on Henley Bridge are by her. She was the subject of extravagant eulogies by her cousin, Horace Walpole, who left her Strawberry Hill and all its contents. She is well known by the painting of her by Sir J. Reynolds, finely engraved by J. R. Smith ; and there is a drawing of her in Cosway's sketch book, now belonging to Lord Tweedmouth.

Dampier, E. : Exh. 1784–86, R.A. (4).

Dance, Nathaniel, R.A. : b. 1734, d. 1811 : took the name of Holland ; was made a baronet in 1800. Having married a rich widow, he amassed a large fortune. An occasional min. by him may be met with.

Dance, W. Exh. 1780 F.S.A. (2).

Danckaerts de Ry, P. : a min. of Chas. II. in the coll. of the Duke of Portland is ascribed to him, and was shown in the Stuart Exhn. There are several artists of this name who flourished in the Netherlands in the 17th century : one, whose Christian name was Henry, was invited to England by Charles II., who employed him in painting palaces and seaports in this country.

Daniel, J. : Bristol. Exh. 1783–99, R.A. (5) ; S.A. (1).

Daniell, Abraham : d. Bath 1803 ; practised at Bath in the latter part of the 18th century ; he does not appear to have exh. at R.A. His mins. are marked by great simplicity and truth, and were much esteemed.

Darcey,— : is mentioned as one of the youthful companions of Stothard. In 1778 he began to practise his profession at Portsmouth. He was induced to accompany an embassy to China, and brought home many drawings illustrating that country. His name does not appear in the Academy catalogues, nor was his work shown at K. in 1865.

Darling. Exh. 1762, S.A. (1).

D'Arnoisi, G. : d. 1590 : employed by Philip II. of Spain, and his mins. were much esteemed.

David, Maxime : b. 1798 : a pupil of Mdme. de Mirbel ; was employed at the Tuileries, and quickly made a fortune.

Davis, J. Exh. 1799–1812, R.A. (12).

Davis, J. M. Exh. 1810–39, R.A. (63).

Davy, Robert : b. Collumpton, d. Lond. 1793 : exh. 1762–82, R.A. (21) ; S.A. (17).

Day, Alexander : b. about 1772 or 1773, d. Chelsea 1841. He resided in Italy when young, and was detained there some years during the war with Naples : here he produced some good medallions. He was possessed of good judgment in works of art, and on his return to England brought several of the finest works by old masters now in the Nat. Gallery. His mins., particularly of females, were painted with great grace and sweetness, but rarely went further than the head. He did not exh. at R.A.

Day, C. Exh. enamels 1821, R.A. (1).

Day, Miss F. S. Exh. 1838–58, R.A. (48) ; S.B.A. (15).

Day, Thomas. Exh. 1768–88, R.A. (51) ; S.A. (6) ; F.S.A. (4). He also contributed occasional water-colour views and crayon ports.

Dayes, Edward : water-colour painter : b. 1761 or 1763, d. 1804 by his own hand. He was a pupil of William Pether, the miniaturist and engraver. He painted mins. in a graceful, simple, finished manner. He first exh. R.A. 1786 mins. and views, and continued to do so until his death. He executed several mezzotints, but is best known by his meritorious topographical works. Thomas Girtin was his pupil. His work may be seen at S.K.M.

Dayes, Mrs. : wife of above : exh. mins. 1797–1800, R.A. (8).

Deacon, James : d. 1750 from gaol fever, caught whilst attending as a witness at the Old Bailey. He had great talent both for music and drawing. He took Zincke's house in Covent Garden. The Print Room, Brit. Musm., has min. ports. by him " well drawn and tinted with Indian ink ; elaborately careful, full of expression and character, the faces only finished." Walpole had a min. of Geo. II. dated 1749 by him ; it fetched only a guinea at the Strawberry Hill sale ; and another of Dr. Bragge—a dealer in pictures—but little more, whilst one of Mrs. Scott went for 9*s*.

De Beaurepaire, Mdlle. Exh. 1804–22, R.A. (38)

De Bourbon, Duchesse : a portrait of William Frederick, 2nd Duke of Gloucester, dated 1787, by her, was shown at the Guelph Exhn. in 1891.

De Bruy, Jacques : mentioned in Meres' *Wits' Commonwealth*, 1598, as painting in England.

De Chair, R. B. Exh. 1785, R.A. (6)

De Champagne, Philippe : b. Brussels 1602, d. Paris 1674 ; excelled in portraiture and occasionally painted mins. He is generally regarded as French, and religious subjects by him are to be seen in Paris.

De Chatillon (or Chastillon), Louis : b. Sainte Menehould 1639, d. 1731 ; enamel painter, miniaturist and engraver. He painted Louis XIV. frequently, and mention is made of large prices for his enamels mounted in costly boxes, which were used as diplomatic presents.

De Grange, David. Propert speaks in very disparaging terms of this artist, and Redgrave knows him not ; but I have seen an excellent port. by him, fully equal to, and recalling Hoskins. He signed his work "D.D.G." He painted Catherine of Braganza (Queen of Charles II.) dressed as a pilgrim ; this was shown at K. 1865, and belonged to Col. North, M.P. Mr. Heywood Hawkins exh. at the same time and place a port. of Madame de Maintenon, dated 1656, and Lord Fitzhardinge and the Earl of Shaftesbury contributed other unnamed examples. The Duke of Portland has a port. of Inigo Jones, full of force and sober character ; the face is well modelled, the hair perhaps a little heavy in handling, but the min., taken altogether, is quite a fine work.

De Grimaldi, William : Enamel and min. painter : b. Middlesex 1751, d. 1830 : claimed descent from the great Genoese family of this name. He was a pupil of Worlidge, Exh. F.S.A. in 1768–9, and R.A. in 1786. He practised at Portsmouth, Southampton, Gloucester, Chester and Shrewsbury, and from 1777 to 1785 in Paris. In this latter year he settled in Lond., where he had many distinguished sitters. He was min. painter to Geo. III. and Geo. IV. Redgrave says he did not exh. after 1824, but Graves says up to 1830, the year of his death. There are many of his works at Windsor, and Lord Portarlington possesses ports. of Geo. IV. as Prince of Wales, by him. Propert speaks disparagingly of his art. Exh. 1768–1830, R.A. (89) ; F.S.A. (4) ; S.A. (1) ; Old Water-Colour (1).

De Haan, Joseph Charles : b. Amsterdam, d. 1836 : was min. painter to the King of the Netherlands. His ports. were good likenesses.

De Heere, Lucas : worked in England, but it is more than doubtful if he painted mins. I give his name, as a min. of Sir John B. Hatton and his mother was shown at K. in 1865. This work belongs to Earl Spencer, and is signed "L.," and dated 1525. It is an instructive example of the errors which creep into the ascription of mins., since the artist to whom it was assigned was not born till nine years after the date it bears.

De Holanda, Antonio : 16th century. His family originally came from Holland, but he worked in Portugal, where he has sometimes been credited with introducing min. painting into Portugal, though there is no doubt earlier work than his. He appears to have flourished between 1495 and 1557. According to his son, Francesco, who was himself a draughtsman and illuminator, and who wrote a History of Painting, Antonio excelled the five most famous miniaturists of Europe. It may be noted that the names mentioned by the son are those of illuminators rather than miniature painters in the ordinary acceptation of the term. What the father really excelled in was "grisaille," and this "sweet manner of painting in black and white" was probably introduced by him.

De Janvry, H. : a min. by him of Mrs. Lamplugh was shown at Leeds in 1868 : exh. 1798–

1800, R.A. (16). Lord Aldenham has a min. of Geo. IV. when Prince of Wales, signed "H.J." and dated 1796.

De Keisar, William : b. Antwerp, d. at the age of 45, " four or five years after the Revolution," says Walpole, who relates that he was bred a jeweller, and came to England with letters of recommendation to Lord Melfort, then in favour with King James. The Duke of Buccleuch has an enamel of James II. by him. After the Revolution his employment failed and he devoted himself to the pursuit of the philosopher's stone, and was ruined. His daughter followed her father's profession, but marrying a Mr. Humble, her husband made her abandon it.

De la Boissière, Mdlle. : employed by the courts of Louis XIV. and XV.

De la Cazette, Sophie Clémence : b. Lyons 1774, d. Paris 1854 ; a miniaturist whose works were shown in the Salon from 1806 to 1838.

De la Chara, Alexandre : enamel painter : b. Geneva 1703, d. 1765. He signed his works " Successeur de Bordier-Petitot," and may therefore be classed as a min. painter. There is an example of his work in the Museum at Geneva.

De Largillière, Nicholas : b. 1656, d. 1746 : a French portrait painter of acknowledged excellence, called the Van Dyck of France. He visited England several times, and mins. are attributed to him. He is well represented in our Nat. Port. Gallery.

De Lassé : French school : practised the latter part of the 18th century.

Delatour, A. In the Duke of Richmond's coll. there is an example by this artist, which was shown at K. 1865.

Delmont, —. : late 18th century French miniaturist.

De Loutherbourg, A. C. H. : exh. 1793, R.A. (9).

De Loutherbourg, Philip James : b. Strasburg about 1734, d. 1812 ; was the son of a miniature painter, who afterwards established himself in Paris, but we have no account of his works.

Del Piombo, Sebastian : b. Venice 1485, d. 1547. There were small heads of Michael Angelo and Giulio Romano by this artist shown at K. in 1865 by Earl Spencer.

Del Po, Teresa : b. Naples, d. 1716 : a lady miniaturist who worked in oils and water-colours ; she was also an engraver.

De Lubersac, T. F. Exh. 1795–98, R.A. (14).

De Mailly : b. Paris : an enameller who flourished at the end of the 18th century. He worked specially for Catherine II., whose port. he often painted.

De Mirbel, Madame : b. Cherbourg 1796, d. Paris 1849 ; pupil of Augustin. Was a leading min. painter in the reigns of Louis XVIII., Charles X. and Louis Philippe, rivalling Saint. Her beautiful work is marked by delicacy combined with breadth of treatment. Her maiden name was Leczinska. She taught the art with success.

De Montpetit, Armand Vincent : b. Macon 1713, d. 1800 : invented a mode of painting in min., to which he gave the name of Eludoric.

Denham, Mrs. Exh. 1767–74, S.A. (16) ; R.A. (2) ; F.S.A. (1).

Denner, B. Mins. of Elizabeth Gunning, Duchess of Hamilton, and her sister, Lady Coventry, were shown by Sir Charles Dilke at Guelph Exhn.

Denning, Stephen Poyntz : b. 1795, d. 1864. Between 1814 and 1852 he contributed 48 mins. to the Academy, and others elsewhere. He was a pupil of Wright, and Curator of Dulwich College.

Denton, W. Exh. 1792–95, R.A. (8).

De Pass, Simon : b. 1591, d. 1644 : engraver of ports. temp. Elizabeth and James I.

Derby, Alfred T. : b. 1821, d. 1873 : son of William Derby.

Derby, William : b. Birmingham just at the close of the 18th century, d. 1847 ; is probably best known by the drawings he made for " Lodge's Ports. of Illustrious Personages." He copied for Lord Derby all the known ports. of his lordship's family from the time of Henry VII. He painted Lady Elizabeth Hamilton, daughter of James VI. Duke of Hamilton and Elizabeth, his Duchess ; and Elizabeth Gunning, Duchess of Hamilton and afterwards of Argyll. He had a son, Alfred

T. Derby, who assisted him in his work and died in 1873. Copies by the elder man are marked by extreme carefulness and minuteness. Exh. 1811–42, R.A. (49); B.I. (16); S.B.A. (15); New Water-Colour (5); Old Water-Colour (1).

De Rossi — } **De Salome, Antoine** }: Mins. by both were exh. at Leeds 1868, but I can give no particulars except that the former exh. 14 crayons at R.A. between 1848 and 1868.

De St. Aubin. Exh. 1795–1802, R.A. (7).

De Soutterant, F. A. Exh. 1797, R.A. (2).

De Troy, Francis : b. Toulouse 1645, d. Paris 1730. }
De Troy, John Francis : son of above : b. Paris 1676 or 1679, d. 1752. } Both these artists occasionally painted mins.

De Vargas, Louis : b. Seville 1502, d. 1568 ; an eminent Spanish painter who excelled in portraiture. Mary and Philip II., painted by him, were shown at K. 1865.

De Wime : flourished in 1787 (?). French.

Deynum, John Baptist : Flemish : b. Antwerp 1620, d. 1669 : a port. miniaturist who painted in distemper. Bryan calls him " a painter of great eminence." Propert styles his work as of fairly good quality.

Dickson, —. Exh. 1772–74, S.A. (8).

Diemar, —. Exh. 1766–9, S.A. (7).

Dietz, Amelia Mary. Exh. 1782–3, R.A. (2).

Dietz (or Deitz), Miss Diana. Exh. 1775–98, R.A. (20) ; S.A. (3).

Digby, Simon : Bishop of Elfin. I learn from Mr. Wingfield Digby, the owner of Sherborne Castle, that there are several mins. painted by this prelate, preserved at Sherborne, but their owner does not seem to consider them remarkable as works of art, though Graham speaks of him as an accomplished miniaturist.

Dinglinger, —. There are three miniaturists and enamellers of this name, viz. :

Johann Melchior : d. 1767, was principally employed in goldsmith's work, in which he excelled.

George Frederic, his brother : d. 1720 : enameller to Augustus II, Elector of Saxony.

Sophie, sister to the above, whose art she followed : b. 1736, d. 1791. She practised at Dresden.

Dixon, Miss Annie. Exh. 1844-93, R.A. (222).

Dixon, John : d. 1715 : was a pupil of Lely. His best works were Nymphs and Satyrs etc., in water-colour ; he also drew in crayons. William of Orange made him " keeper of the King's picture closet." He became concerned in 1698 with a bubble lottery, in which Walpole tells us " Queen Anne, then Princess, was an adventurer " ; this affair turned out ill, and Dixon, falling into debt, removed to Thwaite, near Bungay, where he had a small estate, and where he died. This artist must be distinguished from John Dixon, the mezzotint engraver, who lived later.

Dixon, Nathaniel. There were no less than 11 mins. by him shown at the R.A. Winter Exhibition, 1879, viz. : Monck, Duke of Albemarle ; Madame Hughes ; Moll Davis ; portrait of a lady ; Sarah Jennings, Duchess of Marlborough ; two portraits of a lady, signed "N.D." (connected) ; Miss Brooke (2) ; Mrs. Claypole ; Robert Spencer, second Earl of Sunderland, signed in the same way. These all belonged to the Buccleuch coll., and show the period at which the painter flourished, but I am unable to glean any further particulars of him. Redgrave does not mention him. Probably the port. of Anne Clifford, Countess of Pembroke and Montgomery, governess to the children of Charles I., was by him—it being too early for John Dixon. It was sold at Strawberry Hill, where a port. of Henrietta Maria, by Dixon, went for six guineas. The latter now belongs to Lord Derby.

Dixon, —. Exh. 1771, S.A. (1).

Dobson, William : b. 1610, d. 1646 : port. painter ; sometimes painted small heads—there was one of John, Lord Digby, at K. 1865.

Docke, —. Exh. 1763–67, S.A. (7).

Dodd, Daniel : practised in the last half of the 18th century : was a member of the Free Society in 1763, and a contributor of many oil and crayon ports. to this exhn. up to 1780. His representation of the R.A., Somerset House, is engraved by Angus. He was also a book illustrator.

Dolce, Carlo : b. 1616, d. 1686. In the Propert coll. there was a small head in oils on silver by him, exh. as a min.

Donaldson, John : b. Edinburgh 1737, d. Lond. 1801. He gained a premium at the Society of Artists in 1764 and 1768 ; was a member of the Incorp. Society of Artists 1764, and had tolerable success as a port. painter. He also painted for the Worcester China Works ; was an etcher and an author, but the last twenty years of his life were spent in destitution. Exh. 1761–91, S.A. (14) ; F.S.A. (8) ; R.A. (4).

Donzel, E. : French : flourished temp. Louis XVI.

Doray, E. : flourished 1799. An example by him was shown at K. 1865.

Douglas, William : was brought up in Edinburgh, and was a pupil of Robert Scott, the engraver. He practised with great ability as a min. painter about 1825. Exh. 1818–49, R.A. (7).

Dow, or **Dou, Gerard :** b. Leyden 1613, d. 1674 : the celebrated Dutch artist ; painted small ports. in his early days, but is said to have spent so much time in finishing them as to disgust his sitters.

Dowling, Miss Mary : exh. 1845–46, R.A. (2).

Downman, John, A.R.A. : b. Devonshire 1750, d. 1824 : was an artist whose work has become extremely popular and greatly enhanced in value of late. His ports., which are very numerous, are on the border line, so to speak, not being mins. in the usual acceptation of the term, but they are quite small and marked by great delicacy of treatment.

Doyle, W. Exh. an enamel at R.A., 1826.

Drouais, François Hubert : son of the following : painter in ordinary to Louis XV., for which king he painted many ports. to be placed in snuff boxes, rings, etc. There is a charming picture in oils by this artist of Marie Antoinette when 16, in the Jones coll., S. K.

Drouais, Hubert : b. Normandy 1699, d. Paris 1767. He was a pupil of De Troy, and painted in oil, pastel and min. : was member of the French Academy 1730.

Dubourg, A. : French : latter half of the 18th century. Mr. Whitehead has a min. of Mdme. Duffour by him.

Du Bourg, M. Exh. 1786–1808, R.A. (3).

Duchastelet, — : a French miniaturist of the 18th century.

Duchesne, Jean Baptiste : b. 1770, d. 1855. His enamels were greatly esteemed ; he executed a number of mins. for Queen Victoria after Sir W. Ross. " He was also employed to continue the series of Petitot enamels at the Louvre, a work which had been commenced by Welper."

Ducreux, Joseph : b. 1737, d. 1802 : the only pupil of Latour. He painted in oils and pastel as well as min., and drew the port. at Vienna of Marie Antoinette on her engagement to the Dauphin. He also drew the port. of Louis XVI. as he was leaving the Temple for the scaffold. In 1791 he was occupied with engraving in Lond. He exh. in the Salon up to 1801.

Dufey, — : painter and enameller : b. in Geneva at the end of the 18th century. He came to Paris and made copies after Petitot.

Dugoure, J. B. : flourished temp. Louis XVI. ; there was a min. by him dated 1776, shewn at K. 1865.

Du Guernier, Alexander
do. **do.** (fils ?)
do. **Louis :** b. Paris 1677, d. 1716
do. **Pierre**

All flourished during the 17th century. Alexander II. and Pierre also painted fans in a very lovely manner.

Molinier mentions an F. du Guernier who flourished in 1643 and d. 1659.

Du Monstier, Daniel: b. 1574, d. 1646 : crayon and pastel painter, whose work may be compared with Clouet's. There are several fine works by him in the Louvre Coll.

Dumont, François: b. 1751, d. 1831 : pupil of Girardet.

Dumont, Jean: Sir W. Drake owned ports. of the artist by himself, the Princess de Lamballe, and Mdme. Elizabeth.

Dun, —: Flemish : practised in Naples early in the 18th century. An ivory by him was shown at K. 1865.

Dunn, A. Exh. 1809–18, R.A. (23) ; B.I. (1).

Dunthorne, John, Senr: Colchester : Exh. 1784–86, R.A. (2).

Dupuis, —. There is a min. thus signed at S.K.M., and there is a Charles Dupuis mentioned by Walpole, who died in Paris in 1743, after having worked for some time in this country.

Durand, L.: worked for Louis XV. and furnished the Minister of Foreign Affairs with snuff-boxes with ports. of the King for diplomatic purposes. He was also a clever sculptor of mother-of-pearl.

Durham, Cornelius B. Exh. 1828–58, R.A. (157) ; S.B.A. (46).

Du Thuillay, —: Exh. 1765–74, F.S.A. (13).

Duval, C. A.: b. 1808, d. 1872 : a portrait and subject painter well known in Manchester in his day. Exh. K. 1865.

Duvigeon, —: court painter to Louis XV., employed on "boîtes aux portraits."

Duvigneaud, —. Exh. 1797, R.A. (1).

Dyck (see Van Dyck).

Easton, Reginald: Exh. 1835–87, R.A. (160).

Ecman, Jean: b. 1641, d. 1677 : a miniaturist, and noted for vignettes and headings.

Edgecumbe, Richard: a min. of Chas. II., described as a very early work of the artist, was sold at Strawberry Hill.

Edridge, Henry, A.R.A.: b. Paddington 1769, d. 1821 : was a genuine artist, but he owed much of his advancement to the friendly notice of Sir Joshua Reynolds, who permitted him to make copies of his ports. in min. Edridge's earliest works were painted on ivory, but his spirited and refined drawings on paper—with the figure slightly touched in, and the head carefully finished in colour—are better known ; some of these charming specimens may be seen in the S.K. coll. of mins. He was made an A.R.A. in 1820, but died the following year, and grief may be said to have killed him, for losing his daughter in her 17th year, and soon afterwards his only remaining child, a son, he never recovered from the shock, and his friend, Dr. Munro (the patron of Turner and Girtin), laid him to rest in Bushey Churchyard. Between the years 1786 and 1821 he exh. no fewer than 260 examples in the R.A.

Edwards, R.: Leicester : exh. eight enamels at various exhns. 1849–51.

Egley, T.: painted about 1833.

Egley, William: b. 1798 at Doncaster, d. Lond. 1870 : a self-taught artist. He was first employed in a London publishing house. He exh. some 170 mins. at R.A., and also at the B.I. and S.B.A. exhns. 1824–69. His works were marked by careful finish, truth, and simple purity of colour, recalling Sir William Ross in manner.

Einslie, S. Exh. 1785–1808, R.A. (10).

Elie, Vincent François: b. Geneva, court painter under Louis XV.

Elouis, H. Exh. 1785–87, R.A. (16).

Emrich, G. flourished 1713 : painted an enamel of John Law of Lauriston, in Mr. Whitehead's coll.

Engleheart, George: b. 1752, d. 1829 : lived at Kew. He was a pupil of Sir Joshua Reynolds. In 1790 he was made min. painter to the King, who greatly admired his work. He sometimes painted in enamel, but his chief works are on ivory, and are marked by great character, are well drawn and coloured, and full of power. He is said to have made a fortune by his art. His work is often somewhat artificial, and lacks the refinement and repose of Cosway. He commonly exaggerated the size of the eyes, though this peculiarity of treatment is not observable in all his works. His male ports. strike one as manly, fleshy, vigorous, and as true renderings of the characteristics of the men of his time. He must have painted a vast number of ports. He was a favourite artist, and exh. at the Academy for nearly forty years, ceasing to do so in 1812. He contributed 85 examples. **J. C. D. Engleheart,** his nephew, enjoyed a good practice ; he contributed 157 examples to R.A. from 1801 to 1828 ; he also exh. at the B.I. His style is heavier and less attractive than his uncle's ; examples of both may be seen and compared at S.K. The family is of Silesian origin. A Francis Engleheart settled at Kew in the time of George II. ; he was the father of George Engleheart.

Essex, Sarah, Countess of : copyist of originals of Chas. I. and Queen Henrietta, belonging to the Duke of Portland.

Essex, William : b. 1784, d. Brighton 1869 ; and

Essex, William B. : b. 1823, d. Birmingham 1852 ; the last enamellers who are renowned. The former exh. as late as 1864, contributing over 100 examples. He exh. a " Dog's Head " in the Academy of 1818, and some animals the two following years, animal painting being his forte, though he also painted enamels from life. The Queen gave him much employment, appointing him her enamel painter in 1839. His draughtsmanship was good, and his works are greatly admired. Examples of his skill may be seen at S.K. Museum. The latter exh. 1845–51, R.A. (10) ; S.B.A. (3) ; B.I. (1).

Eurard, P. : practised at the Hague at the beginning of the 18th century. There was an example by him at K. 1865, dated 1707.

Ewald, A. C. : on a min. of Prince Charles Edward (Chas. III.) in tartan coat, belonging to Mrs. H. C. Kennard.

Eyck (see Van Eyck).

Eycke, John. At Milton is a port. of the first Baron Fitzwilliam, signed " John Eycke fecit 1630."

Faber, John : engraver : b. Holland about 1660, d. Bristol 1721. He drew small heads on vellum " ad vivum," and also practised mezzotint engraving. He came to this country about 1687. He must be distinguished from his son, the better known John Faber, engraver of the ports. of the Kit Cat Club and many fine plates.

Fabian, —. Exh. 1762, S.A. (2).

Fabre, François Xavier : a celebrated min. painter who worked in Italy at the end of the 18th century. He married Louisa of Stolberg, Countess of Albany, after the death of the poet, Count Alfieri.

Facius, George Sigmund. Exh. 1785–88, R.A. (5).

Faithorne, William : engraver and draughtsman : b. 1616, d. 1691. He was a pupil of Robert Peake ; was one of the defenders of Basing House, and was taken prisoner. Afterwards he set up a print shop, and drew in crayons from the life. Redgrave doubts his having lessons in Paris from Nanteuil and Philip de Champagne, but his skill with the graver is undoubted, and his small heads on plumbago may be ranked as mins. Graham asserts that he painted mins. He had a son William, also an engraver, who d. prematurely at the age of 30.

Fancati (or Francati ?) **:** an Italian, who copied ports. of James and his Queen from the pictures by Kneller. " Highly laboured," says Walpole.

Fane, — : Exh. 1776, R.A. (1).

Farrer, Henry : 106, New Bond Street ; exh. 2 mins. at K. 1865.

Faucigny, — : Exh. 1797, R.A. (5).

Favard, Ville : exh. 1794–97, R.A. (5).

Favre, — : French enameller : flourished 1789.

Ferguson, James : b. in Banffshire 1710, d. 1776 ; was the son of very poor parents, and whilst servant to a farmer and tending his master's sheep, gained a knowledge of astronomy. By the aid of friends, he was enabled to study in Edinburgh, and coming to England, supported himself by drawing min. ports. in blacklead, whilst pursuing astronomical studies.

Ferrand, Jacques Philippe : b. Joigny 1653, d. Paris 1732 ; a pupil of S. Bernard ; he also studied under Mignard. He was a member of the Academy in 1690, and a valet de chambre to Louis XIV. For some years he sojourned in Italy, where he worked for the Duke of Savoy. He seems to have been employed in the same way as Chatillon. He was the son of Louis Ferrand, physician to Louis XIII.

Ferrière, F. : supposed to have been a Swiss ; came early to this country and practised in both oil and water-colour. He first exh. R.A. in 1793 and continued up to 1822. He was appointed port. painter to the Dowager Empress of Russia in 1819. His mins. were powerful and much esteemed.

Ferrière, J. Exh. 1792–99, R.A. (36).

Ferrière, L. : lived in the same house as F. Ferrière, and was probably his son. Exh. 1817 and again in 1826–28, R.A. (8).

Fesch, — : a collection of 15 small drawings by this artist of celebrated English and French comedians were among the miniatures sold at Strawberry Hill.

Festa, Bianca : a lady miniaturist who flourished at Rome towards the end of the 18th century.

Festa, Matilda : also a min. painter, and younger sister of the above.

Field, Robert : American artist. (See Chap. XIII.).

Fielding, Theodore Nathan : practised middle of 18th century near Halifax. There is a min. at S.K. Museum by this artist, No. 843.

Finney, Samuel : b. Cheshire 1721, d. there in 1807 : painted on ivory and in enamel with much success in London ; was a member of the S.A. from 1761–6, where he exh. a few mins. He painted a port. of Queen Charlotte in 1765, having been made port. painter to Her Majesty. He also exh. a few mins. at F.S.A. He came of an old family, and inheriting some property, retired from the profession to his native county. Considering the position he attained, it is somewhat noteworthy that none of his work was shown at the Loan Collection at K. in 1865.

Fiorino, — : painted Frederick William IV., King of Prussia.

Fischer, John George Paul : b. Hanover 1786, d. 1875 : was one of ten sons, whose father—a line engraver—died, leaving his family in poverty. At fourteen he became a pupil of Heinrich Bamberg, court painter in Hanover to George III. To escape the French conscription, he came to England in 1810 and painted mins. of Queen Charlotte and her young children, which are now at Windsor. He painted the late Queen Victoria at least twice, namely, once as an infant in her cradle, and another, a large min. He exh. at R.A. for sixty years, from 1811 to 1871, contributing 80 mins., and continued working till his 81st year.

Fischer, T. Paul. Exh. 1817–52, R.A. (80) ; S.B.A. (17).

Fisher, J. : Bristol : exh. 1849–58, R.A. (6).

Flatman, Thomas : b. Lond. about 1633, d. 1688. (See end of Chap. VII.)

Flaxman, John : designed min. subjects for Wedgwood ; but he cannot with propriety be termed a min. painter.

Flight, J. Exh. 1802–06, R.A. (8).

Foltson (see Mrs. Mee). In the catalogue of the Strawberry Hill sale, 22nd day, lot 59, occurs the following : " A pair of min. portraits of the Misses Agnes and Mary Berry 1790, signed 'H.W.' by Miss Foltson."

Fontallard, Jean François : b. 1777, d. 1858 : a pupil of Augustin : he painted till over 80 years of age.

Foottit, Harrison: exh. R.A. 1772 and two following years, and practised till the end of the 18th century, although he does not again appear as an exhibitor.

Ford, John: b. Bath: Exh. 1764 to 1797, sculpture and enamels (13).

Ford, William: Exh. enamels 1846 to 1858 R.A. (11) and S.B.A. (2).

Forster, Thomas: practised at the beginning of the 18th century; may be described as a min. draughtsman, and is one of that interesting group of artists who drew "ad vivum." They made drawings in pencil on vellum, which were afterwards engraved; Nanteuil, the Frenchman, is perhaps the most celebrated. Forster's drawings are well finished, carefully drawn and expressed, but they are inferior to those of D. Loggan; two are shown at S.K., signed and dated 1712, but no other particulars can be traced.

Fortin, R. Exh. 1790–94. R.A. (19).

Foucquet (or Fouquet), Jean: b. Tours about 1415 or 1420; d. about 1485. This artist is not mentioned by Bryan, but Bradley gives a long account of him, and says he was a "most remarkable and indeed wonderful painter," "deservedly memorable as one of the greatest miniaturists known." His work, however, appears to be in the field of illumination, rather than that of ports. There is a fragment of his work in the Brit. Museum, and there are fine examples at Paris and at Munich. Mrs. Pattison has written a good deal about this artist, with whom, she says, the French Renaissance commenced.

Foulon, Benjamin: French, second half of the 16th century. He painted at the court of Henry IV. There are a number of crayon drawings by him extant which recall François Clouet's work. Le Duc d'Aumale exh. a portrait of Gabrielle d'Estrées at K. in 1865, by this artist.

Fowler, Mrs. Exh. 1845–52. R.A. (3).

Fox, Charles: b. 1749, d. Bath 1809: began life as a bookseller at Bristol; he translated Oriental languages and painted pictures—occasionally ports.

Fox, J. Exh. 1830–46, R.A. (13).

Fox, T. M. Exh. 1843–46, R.A. (4).

Fragonard, Jean Honoré: b. 1732, d. 1806: the well known pupil of Chardin and Boucher. "Fragonard has painted everything." Miniatures by him now fetch a long price. His wife, **Marie Ann Gèrard,** was distinguished as a min. painter.

Francis, —. Exh. 1797, R.A. (1).

Franti, —. A port. by this artist of Geo. IV. when Prince of Wales was shewn at K. 1865.

Fraser, James: b. S. Carolina. (See Chap. XIII.).

Fratellini, Giovanna: b. Florence 1666, d. 1731: was largely employed by Cosmo III. and his court. Her ports. in pastel are reputed to have been equal to Rosalba's. She was a pupil of Galantini. Her works may be seen in the Ducal Gallery, Florence. Her son was also a port. painter.

Freeman, G.: practised at Cheltenham, 1833.

Freese, N.: artist to the Duke of Cambridge. Exh. R.A. 1797–1813, occasionally contributing a landscape in oil.

Fruytiers, Philip: Flemish: b. Antwerp 1620, d. 1677: was at first a painter of historical pictures in oils. Devoting himself to min. port. art, he painted Rubens and his family, being selected by the artist, whom he satisfied.

Frye, Thomas: port. and min. painter: b. Dublin 1710, d. 1762. He came to London when young with Stoppelaer, the artist. In 1734 he painted a full length of Frederick, Prince of Wales, for Saddlers' Hall. He afterwards took the management of the Bow china manufactory, and spending fifteen years amongst the furnaces is said to have injured his health. Being unsuccessful at Bow, he returned to port. painting, working in oils, crayons, and mins.—the latter being highly finished in blacklead—and also in water-colours for the decoration of jewellery. His engravings, life size, are well known; they are "ad vivum" in mezzotint, and are works of great power. Six were shown at S.A. He is said to have died insolvent.

Füger, Henri Frederic: b. Heilbronn 1751, d. Vienna 1818. After a seven years' sojourn at Rome, he settled in Vienna, where he was made Director of the Imperial Gallery of Painting. Propert says he was "justly called the Cosway of Vienna," and adds that "for delicacy of colour, correct drawing, and general refinement, his mins. will compare favourably with our Cosway, or the charming French artist, Hall."

Furnell, Miss C. Norwood. Exh. 1843, R.A. (3).

F., G. N. There is an enamel thus signed, dated 1754, in S.K. Museum, of Francis I., Emperor of Germany.

Gainsborough, Thomas, R.A.: b. 1727, d. 1788. Mins. have been attributed to this artist, but I believe they would be found to be small copies of oil ports. by him.

Galantini, Ippolito: b. Genoa 1627, d. 1706: was a Capuchin monk, and is sometimes called Il Cappucino.

Galizia, Annunzio: a min. painter of Milan at the beginning of the 17th century. His daughter Fédé was also an artist.

Galloway, A.: practised early in the 19th century. Exh. 1865.

Gambel, —. Exh. 1773, F.S.A. (2).

Garaud, J. B.: a French miniaturist, whose works are very highly finished.

Gardelle, Theodore: b. Geneva 1722, executed in the Haymarket 1761. He was apprenticed to an engraver, studied in Brussels and Paris; came to London about 1759, and practised as a min. painter: two years after was convicted of the murder of his landlady.

Gardiner, William Nelson: b. Dublin 1776, d. 1814: gained a medal at the Dublin Academy. He supported himself in Lond. by making profile mins.; turned scene painter, then engraver, imitating Bartolozzi. Afterwards he studied at C. C. Coll., Cambridge for five years, with a view of entering the Church; he next set up as a bookseller in Pall Mall, and eventually committed suicide.

Gare, G. Exh. 1802–18, R.A. (13).

Garzoni, Giovanna: Italian: b. Ascoli, d. Rome 1673: flourished early in the 17th century at Rome and Florence, where she was patronized by the Medici family. Her monument is in the Academy of St. Luke.

Gaskell, J.: Exh. 1774–78, R.A. (7), S.A. (1).

Gay, —: flourished 1779. There is a portrait of Miss Anne Catley, the actress, by him.

Gerbier, Sir Balthasar: painter and architect: b. Antwerp about 1591, d. Hempstead Marshall 1667. He came to this country as a retainer of the Duke of Buckingham, "Steenie," and went with him and Charles I. to Spain, where he painted a port. of the Infanta. It is surmised that he was found useful in the intrigues connected with the Prince's marriage scheme. He entertained the King and Queen in 1628, and was knighted in the same year. Subsequently he was appointed Master of the Ceremonies. In the Jones collection there is a very indifferent port., heavy and poor in execution, "en grisaille," of Charles I. when Prince of Wales, dated 1616, by this adventurer, for such he seems to have been.

Gheeraedts, Marc: (called also Garrard, Garrats, Gerard, and Gerards): b. about 1560: praised by Vasari for his mins. Bottari confounds him with Honthorst. Some say he died in 1635 in England, whither he had gone to join his father to work for Queen Elizabeth; afterwards he painted Prince Henry, and also King Charles the First in 1627. There are several ports. by him at the Nat. Port. Gallery—one of the Conference of 1604 between English and Spanish Plenipotentiaries. There is also a picture at Penshurst dated 1612, and a highly finished painting by him of Elizabeth at Welbeck, others at Woburn, the Bodleian, and elsewhere—all excellent pictures.

Gibson, D. Exh. 1790–95, R.A. (15).

Gibson, E. Son of Gibson the Dwarf.

Gibson, Richard, known as "the Dwarf": b. Cumberland 1615, d. Lond. 1690. Originally a page to a lady at Mortlake, he was placed by her under the tuition of De Cleyn, who was superintendent of the tapestry works there. He married Anne Shepherd, as short as himself, and they had nine children. One was named Edward, and followed his father's profession, as did a daughter, Susan Penelope.

Gibson, Susan Penelope : b. 1652, d. 1700 : daughter of Gibson the Dwarf : married a jeweller named Rose. She painted Bishop Burnet in his robes as Chancellor of the Order of the Garter. This was sold at Walpole's sale for the then respectable sum of £5 5s.

Gibson, William : b. 1644, d. 1702 : nephew of Gibson the Dwarf, by whom, and also by Lely, he was taught. He painted mins. of many eminent persons, and must have been well off, as he purchased most of Sir Peter Lely's collection.

Giles. (See Barber and Giles.)

Gillies, Miss Margaret : " full of power, but she alternates too constantly between extreme lights, cut out as it were with a sharp knife, and exaggerated burnt brown shadows." *Athen.*, 1837. Exh. portraits 1832–87, R.A. (101). Old Water-Colour Soc. (258).

Gillis, F. : painted end of the 18th century. Neither Redgrave nor Propert mention him.

Gioffoi : a min. by this artist of Lord Byron, belonging to Trinity Coll., Cambridge, was shown at the Guelph Exh. (No. 620).

Giordano, Sophie : b. Turin 1779, d. 1823 : a pupil of Maron and his wife. "A descendant of Raphael Mengs," says Dr. Propert, who describes her mins. as excellent.

Giorgione. The Duke of Devonshire owns small ports. of the Princes of Orange, attributed to Giorgione.

Godbold, Samuel B. Exh. 1842–75 : R.A. (66), B.I. (13), S.B.A. (45).

Goddard, Thomas : Exh. 1779–88, R.A. (20).

Godefroi : 16th century : worked in Paris temp. Francis I. " Remarkable for an excellent faculty in portraiture," says Mr. Bradley ; this is exemplified in some volumes entitled *Commentaires de Cæsar*, some of which are in the British Museum.

Gonore, — : French : 18th century : a profile portraitist.

Gonzales, Bartolomé : b. 1564, d. 1627. There was a port. of himself by this artist exh. 1889 at the Burlington F.A. Club.

Goodman, T. Exh. 1784–1812, R.A. (12).

Goodridge, Miss : Boston. (See Chap. XIII.).

Gossaert, Jan (see Mabuse).

Gosset, Isaac : b. 1711, d. Kensington 1799 : wax modeller of much ability, whose works are numerous. He was descended from a French Huguenot family : was a contributor to the first Artists' Exhn. in 1760, and was a member of the Incorp. Society of Artists. He modelled portraits of many distinguished persons of his day, including the Royal Family. There was an example of his work mentioned in the Strawberry Hill sale catalogue.

Goudon, — : known for the white mins. he executed for the tops of snuff-boxes.

Goupy, Bernhard : brother of Joseph Goupy : practised in Lond. about the same period, and was a clever artist.

Goupy, Joseph : b. Nevers, France, d. London 1763 : was a relative of Louis Goupy. He became a fashionable drawing master, and taught Frederick, Prince of Wales, and Geo. III. " He drew small figure subjects and min. ports. in body colour with great truth and fidelity." He was also an etcher. Redgrave gives 1763 as the date of his death, but two figures by Joseph Goupy were shown at S.A. in 1765.

Goupy, Louis : was a nephew and probably a pupil of B. Lens. He practised in Lond. early in the 18th century, and painted some clever mins. He was also a good copyist.

Graglia, Alessandro. Exh. 1777–79, R.A. (2).

Graglia, Andrea. Exh. 1777–91, R.A. (17).

Grallia, A. C. Exh. 1792, R.A. (2). From the similarity in pronunciation, I surmise he was probably one of the foregoing.

Grange, David De (see De Grange.)

Gratitien, Sebastian : Cologne. Exh. 1790–95, R.A. (10), S.A. (1).

Gray, Henry. Exh. 1849–89, R.A. (41), B.I. (1).

Green, James : b. 1771, d. 1834. Exh. 1792–1834, R.A. (206), B.I. (30), and elsewhere

Green, Mrs. James (see Byrne, Miss M.), wife of above.

Green, Robert : engraver : son of Valentine Green, A.R.A., the eminent mezzotint engraver. He also painted miniatures.

Greener, Miss Mary Ann. Exh. 1845–53, R.A. (11), S.B.A. (5).

Greenhead, Miss. Exh. 1795–1800, R.A. (9).

Greenhill, John : b. Salisbury 1649, d. 1676 : was a pupil and imitator of Sir P. Lely. Graham speaks highly of his gifts, but he fell into dissolute habits, and died young. Mr. Propert had a min. of Chas. II. and Catherine by him, signed "I. G." There is a good port. of him painted by himself at Dulwich.

Gresse, John Alexander : b. London 1741, d. 1794 : son of a Genevese. He received the Soc. of Arts premium for a chalk drawing in 1755 : worked for Cipriani, and became the most fashionable drawing master of his day, teaching the daughters of Geo. III. He was also an art collector. Being corpulent, he was called "Jack Grease." He exh. 1763–68, S.A. (6), F.S.A. (4).

Greuze, J. B. : b. 1726, d. 1805 : must not be reckoned as a min. painter, but there was a medallion of Sir R. Strange by him, shown amongst the mins. at K. 1865.

Grew, J. Exh. 1788–90, R.A. (5).

Gribelin, Isaac : French, 17th century : painted in pastel. He was a contemporary of Toutin. (Not to be confused with Simon Gribelin the engraver.)

Grien (see Baldung).

Griffin, William. Exh. 1772–76, R.A. (5), S.A. (5).

Grimaldi (see de Grimaldi).

Groombridge, —. Goudhurst. Exh. 1773–76, S.A. (8), F.S.A. (11).

Groth, — : a German: he painted in water-colours and enamels, but made no great proficiency, says Walpole, at whose sale a min. by him of Mary Walpole, after Jervis, and an enamel of Horatio Walpole after Vanloo, fetched respectively 6½ and 10 guineas.

Grun (see Baldung).

Guérin, Jean : b. 1760, d. 1836 : studied under David with Isabey. He painted Louis XVI. and the Queen, and later Deputies of the National Assembly and the Generals of the Republic, which have been engraved. He assisted to protect the French Royal family against the Paris mob in 1792.

Guérin, Pierre Narcisse : b. Paris 1774, d. 1833. There was a specimen of his work shown at K. 1865.

Guernier (see Du Guernier).

Guest, Henry. Exh. K. 1865.

Guest, T., Junr. Exh. 1801, R.A. (1).

Guyard, Adelaide Labelle : b. Paris 1749 : worked ports. in oil, crayons, and min. with considerable skill.

Gwatkin, Mrs. Theophila (see Palmer).

Haan (see de Haan).

Hacknisch, A. Exh. 1850, R.A. (3).

Haines, William : b. 1778, d. Brixton 1848 : painted many military officers. A full length water-colour by him of Earl Stanhope was engraved by S. W. Reynolds. Exh. 1808–40, R.A. (57), B.I. (19), S.B.A. (7), Old Water-Colour Soc. (3).

Hales or **Hayls, John :** d. 1769 : not much is known of this artist beyond that he was a contemporary of Cooper and is mentioned in passages of Pepys' Diary. Vertue records that "Samuel Cooper, limner, tryed at oil painting ; Mr. Hayles seeing that turned to limning, and told Cooper that if he quitted limning, he would employ himself that way; for which reason Cooper kept to limning." Pepys recorded in his Diary February 15, 1665–6, "Mr. Hales begun my wife's portrait in the posture we saw one of my Lady Peters, like a St. Katherine." Pepys paid £14 for this picture, which so pleased him that he sat to Hales for his portrait, as did also his father, Thomas Pepys. The portrait of Pepys in an Indian gown with a scroll of music is to be seen in the Nat. Port. Gallery. There are portraits by him at Woburn Abbey of Col. John Russell and Lady Diana Russell: one of Thos. Flatman, the poet, has been engraved. He copied Van Dyck's works in a masterly way. There is a drawing in the print room, British Museum, from a limning of his by J. Hoskins, which was owned by Col. Seymour.

Hall, Anne: American: pupil of Alex. Robertson.

Hall, John: engraver: b. Colchester 1739, d. Lond. 1797. In 1756 he gained a premium at Soc. of Arts. He was a pupil of Ravenel, and was employed for a time in enamel painting at the Battersea Works. He became eminent as an historical engraver, succeeding Woollett in this appointment to the King. His work is careful and good.

Hall, Pierre Adolphe: b. Boras, in Sweden, 1739, d. Liège 1793. He was brought up to the medical profession by his father, who was physician to the King, but at nineteen he turned his attention to the study of art, and visited the principal galleries of Europe. Settling in Paris in 1760, he was made a member of the Academy in 1769, and enjoyed the highest reputation, to which the beauty of his work fully entitled him. Mdme. le Brun styles him "le plus habile peintre en miniature de cette époque" 1778. Mention is made of a port. of Louis XVI. when Dauphin, sent to Marie Antoinette—for which Hall received 2,664 francs—which was set in a box with brilliants, costing over 75,000 francs: an illustration of the extravagant sums paid for snuff-boxes at this period.

Hallen, Maria. Exh. enamel 1829, R.A. (1).

Halpen, —: b. Ireland: studied in Dublin Acad. and then started as a min. painter: not succeeding, he took to the stage; again unsuccessful, he came to Lond. and turned port. painter.

Hamilton, H. D., R.H.A.: b. Dublin about 1734, d. 1806. Redgrave says his best ports. were of females. There was a crayon of Lady Lucan by him shown at K. 1865, and he had many eminent sitters.

Hamilton, Miss Maria. Exh. 1807, B.I. (1).

Hamilton, Mrs. Mary F. Exh. 1807–49, R.A. (24), S.B.A. (6), B.I. (1).

Hamilton, T.: flourished end of 18th century. Examples by him, dated 1767, were shown at K. 1865.

Hamilton, William, R.A.: historical painter: b. Chelsea 1751, d. in Soho 1801. He was a constant exhibitor at R.A. from 1774 to 1789; designed for Boydell's Shakespeare, and was much employed as a book illustrator, but his historical art was poor. There was a min. of Mrs. Siddons by him at the R.A. Winter Exhn. of 1879.

Hammond, Mrs. Exh. 1810–26 R.A. (18).

Handasyde, Charles: enamel and min. painter: practised towards the end of the 18th century. In 1765 he gained the Soc. of Arts premium for an historical enamel. Exh. 1760–76, S.A. (10), F.S.A. (4), and in 1776, R.A. (1).

Hans, Louis: b. Paris 1615, d. there 1658: was a port. miniaturist to the court of France.

Harden, Silvester. Exh. 1767–83, S.A. (1), F.S.A. (2).

Harding, Frederick. Exh. 1825–57, R.A. (38), S.B.A. (10).

Harding, George Perfect, F.S.A.: son of Sylvester Harding: copied many ports. in water-colour for historical works. Exh. 1802–40, R.A. (20), S.B.A. (2).

Harding, H. J. Exh. 1823–25, R.A. (9), S.B.A. (2).

Harding, Sylvester: b. Newcastle-under-Lyne 1745, d. Lond. 1809. Leaving his uncle's trade of hairdresser, to which he was put when ten years old, he was not heard of for several years; he then joined some strolling players, but without success. In 1775, he began to practise min. painting in Lond., and also engraved ports. in illustration of Shakespeare. Edward Harding the engraver, and George Perfect Harding, the water-colour painter, were sons of his. Exh. 1776–1802, R.A. (23), F.S.A. (3).

Harding, Thomas : there was a min. of Mrs. Siddons thus assigned at K. 1865.

Hardy (see Le Hardy).

Hargreaves, G. : Liverpool : son of Thos. Hargreaves: joined S.B.A. Exh. 1824–34, S.B.A. (7).

Hargreaves, Thomas : b. Liverpool 1775, d. 1846 : was the son of a woollen draper. He began min. painting at an early age, and became articled assistant to Sir Thos. Lawrence. Returning to Liverpool, he met with much encouragement as a miniaturist. He joined S.B.A. at its foundation. "His works are well known and finished in the Lawrence manner, and without marked character." His association with Liverpool no doubt accounts for very interesting ports. of the Rt. Hon. W. E. Gladstone and his sister, as children. Exh. 1798–1831, R.A. (9), S.B.A. (9). Three of his sons succeeded him as min. painters, and Mr. Whitehead exh. a min. of Miss Duncan, afterwards Mrs. Davidson, the actress, signed "J. Hargreaves."

Harlow, George H. : b. 1789, d. 1819 : pupil of Lawrence : small crayons by him were shown at K. 1865.

Harp (see Van Harp).

Harrison, J. Exh. 1784–93, R.A. (5).

Harvey, J. S. Copyist (Stuart Exhn., 878).

Haslem, John : Exh. enamels 1836–65, R.A. (37), S.B.A. (14).

Hassel, William : practised in miniature and oil towards the end of the 17th century. John Smith mezzotinted a portrait by him in 1707 : George Lambert was his pupil. "Known," says Horace Walpole, "only to the industry of Mr. Vertue." He painted mins. about 1685, one being of Mr. Hughes, author of the *Siege of Damascus.*

Hatfield, W., an enameller : the only work by him that I know of, is one in the Ashmolean coll., Oxford, dated 1780. There is a min. of Chas. Edward reported to have been painted by him.

Hatton, E. W. Mins. by him were shown at K. 1865, and at Dickinson's Loan Coll. ; also ports. 1845–82, R.A. (29).

Haughton, Moses : enameller : b. Wednesbury 1734, d. Ashted 1804 : was employed in a Birmingham manufactory ; trying art, he produced some good work, excelling in still life—dead game, etc. Exh. 1788–1804, R.A. (13).

Haughton, Moses : b. Wednesbury 1772 : nephew of the preceding Moses Haughton. He came to Lond., and was a pupil of Stubbs and a student at R.A. Schools. He became a port. painter, and practised chiefly in min., in which he showed vigour, and his likenesses were marked by great character. He was a friend of Fuseli's. He contributed 86 mins. to R.A. between 1808 and 1848.

Hawkins, H. : member of S.B.A. Exh. 200 works at S.B.A. between 1820 and 1881, also R.A. and elsewhere.

Haürn, Mrs. Exh. 1775, S.A. (3).

Hay, Miss J. Exh. 1797–1812, R.A. (21), B.I. (2).

Hay, John : pupil of Cosway. Exh. 1768–1800, R.A. (7), S.A. (6), F.S.A. (4).

Hay, W. : Plymouth. Exh. 1787–97, R.A. (16).

Hayter, Charles : practised about the beginning of the 19th century in crayons and min., and was esteemed for the correctness of his likenesses ; his ports. were pleasing, though weak in drawing. He wrote on Perspective, and exh. mins. for nearly half a century at R.A. (for the last time in 1832), and also S.B.A. His exhibits at the Academy alone number over 200.

Hayter, Sir George, Knt. : port. and history painter : b. 1792, d. 1871 : was son of Charles Hayter. When very young he was admitted as a student at R.A. ; was rated as a midshipman in 1808, but returned to painting the following year. In 1815 he was appointed min. painter to the Princess Charlotte. He went several times to Italy, painted large port. groups, and frequently exh. at the R.A., but was never admitted as a member. On the accession of Queen Victoria in 1837, he was appointed her port. and history painter, and painted a large picture of her coronation. In 1842 he was knighted. "His ports. were pleasing and carefully painted, but do not possess any high art qualities."

Hayter, John : there was a port. of Lady Georgiana Spencer and Lord Althorp in crayons, dated 1838, by him, shown at K.

Hazlehurst, Thomas : practised at Liverpool in the last half of the 18th century. His earliest works are dated 1760, and he exh. at the Liverpool Exhn. up to 1818. His mins. are clever and highly finished, and are often signed "T.H."

Hazlitt, John : b. Wem in Shropshire 1767, d. Stockport 1837. He came to Lond. shortly before 1788 and exh. 126 works at R.A. and 7 at B.I. till 1819, confining himself exclusively to min. painting ; a few of his latter works were in oil, and there is one by him in this medium of Joseph Lancaster in the Nat. Port. Gallery. Redgrave says, "He did not attain to much excellence in his art." William Hazlitt, the author and critic, was his younger brother.

Heaphy, Thomas : b. 1775, d. 1835 : of French extraction : was apprenticed to a dyer, but attended an art school in his leisure hours and exh. two ports. in the Academy of 1800. In 1808 he was elected a member of the Water Colour Soc. He painted mins. of the Princess of Wales and many distinguished people. In 1812 he joined the British camp in the Peninsula, where he painted ports. of the officers. He had much to do with the foundation of the S.B.A., and was elected its first President. He also contributed to the formation of the New Water Colour Soc. In his youth he coloured prints; his port. drawings are often slightly tinted, and he finished highly. He had two daughters who practised min. painting : viz. **Miss Heaphy and Miss Elizabeth Heaphy,** who exh. at R.A. between 1822 and 1844. They became Mrs. W. Musgrave and Mrs. Henry John Murray respectively. His son, T. F. Heaphy, was a port. painter and a member of the S.B.A.

Heere (see De Heere).

Heigham, J. W. : an enameller, flourished 1828.

Heighway, R. : was an occasional exhibitor at R.A. between 1787 and 1793, sending mins. and rustic subjects. He practised in London, Shrewsbury, and Lichfield. Some very clever mins. on glass painted on the reverse are attributed to him.

Heins (or **Heens**), **D. :** a German who settled at Norwich and practised there during the middle of the 18th century. He etched and mezzotinted some indifferent plates. There was a carefully finished min. in oils by him of the poet Cowper's mother in the Nat. Port. Exhn. of 1868. Exh. 1768–79, S.A. (3), F.S.A. (1).

Heins, John : b. Norwich 1740, d. Chelsea 1771 : son of the above : apprenticed to a stuff manufacturer, but adopted his father's profession. He painted ports. in oils and min., but his chief excellence was in etching.

Heinsius, J. E. : a German artist who painted at the court of Louis XV.

Heinsor, — : Mr. Whitehead has a port. of a lady thus signed.

Helst, B. Van der : b. 1613, d. 1670 : Dutch painter : a pupil of Rembrandt. There was a small port. by him shown at Burlington F.A. Club 1889. He had two sons, also port. painters.

Henard, C. (probably French). Exh. 1785–1800, R.A. (17).

Henderson, Robert : born Dumfries 1826, was apprenticed to a wood-carver. Having a taste for drawing, he became a self-taught miniature painter, and has worked for, and in conjunction with, Messrs. Dickinson for over thirty years. He has painted a large number of the aristocracy, and the miniatures given by King Edward VII. at his Coronation to the Maids of Honour were his work.

Herault, Antonia : d. Paris 1695 : a clever artist and employed at the French court to copy in miniature works of the great masters.

Hermann. A min. thus signed, and dated 1839, was shown at K. 1865.

Hertocks, A.: engraver: b. in the Netherlands: practised in Lond. towards the middle of the 17th century, his chief works being dated between 1626 and 1659. He engraved for booksellers port. frontispieces in a hard, stiff manner. There are mins. by him, and Mrs. Cromwell, mother of the Protector, signed "ÆH," was shown at the S.K. in 1865. His works are valued for their rarity alone.

Hervé, F. Exh. 1818–40, R.A. (29).

Hervé, H. Exh. 1813–43, R.A. (10).

Hervé, Mrs. Marg. Exh. 1783–1816, R.A. (12), S.A. (2).

Hervé, P. Exh. 1802–20, R.A. (11).

Hewson, Stephen. Exh. 1775–1805, R.A. (52), S.A. (18), F.S.A. (16).

Hibbert, Miss. Exh. 1836–40, R.A. (8), S.B.A. (2).

Higham, J. W.: enameller: a copy of a Sir Joshua Reynolds—the property of the Baroness Burdett-Coutts—was shown at the Dickinson Exhn. of mins. He exh. 1821–35, R.A. (17), S.B.A. (12).

Higs, R. Exh. enamels 1786–96, R.A. (11).

Hill, Diana. Exh. 1785, R.A. (3).

Hill, Mrs. H.: several mins. by this lady were shown at K. 1865, one being dated 1788. They were painted in India.

Hill, J., Junr. Exh. 1775–91, R.A. (8), S.A. (4).

Hilliard, Laurence: son of Nicholas Hilliard. (See Chapter x.)

Hilliard, Nicholas: b. Exeter 1547, d. 1619. (See Chapter x.)

Hincks, William: b. Waterford: was apprenticed to a blacksmith: was self-taught and practised towards the end of the 18th century. Coming to Lond., he designed some illustrations for *Tristram Shandy*. Exh. 1781–97, R.A. (23), F.S.A. (1).

Hinton, G. Exh. enamel 1841, R.A. (1).

Hirschfogel, Augustine: b. Nuremberg 1506, d. 1566: son of a glass painter. He worked in enamel, and was an engraver; he drew landscape better than figures.

Hoadley, Mrs. (See Curtis.)

Hobday, William Armfield: b. Birmingham 1771, d. London, 1831. Evincing an early talent for drawing, he was placed under an engraver, but did not like the art and commenced as a miniaturist. He exh. 103 examples at R.A. 1794–1830. Coming to London, he met with much encouragement, but rushed into extravagant living. He went yearly to Bristol and Bath, and practised at the former city for fourteen years. He died a bankrupt.

Hodge, —. Exh. 1765–75, S.A. (7), F.S.A. (3).

Hodges, Charles Howard. Exh. 1768–83, S.A. (1), F.S.A. (1).

Hoffman, Mrs. (See Sartori.)

Hogarth, William: b. Lond. 1697, d. 1764. Hogarth is of course not reckoned a min. painter at all, though the delicacy of some of the heads in his groups, or "conversation pieces," as they were called, show his powers in this direction. According to the *Athenæum* (No. 3,202), Hogarth on his marriage in 1729 made it his profession to paint "in small," and his own likeness in the Nat. Port. Gallery is instanced; this measures, however, 15 by 14 inches, or thereabouts. Fortunately he applied his brush to subject compositions, which have secured for him lasting fame. I am aware of only two mins. ascribed to Hogarth—one of Sir R. Walpole, shown in the "Old Masters" 1879, belonging to Mrs. Alfred Morrison; and the very interesting portrait of Handel, belonging to Lord Carlisle.

Holbein, Hans: b. Augsburg about 1495, d. 1543. (See Chapter IV.)

Holden, Miss Louisa Jane. Exh. 1840–43, R.A. (6).

Holland, P. Exh. 1781–93, R.A. (7).

Hollar, Wenceslaus: engraver: b. Prague 1607, d. Lond. 1677. At Windsor there is a min. which long passed for Catherine of Arragon, but the following inscription has been found on the back of it: "Anna Roper Thomæ Mori filia W. Hollar pinxit post Holbeinium 1652."

Hollins, John, A.R.A.: b. Birmingham 1798, d. Lond. 1855. He came to Lond. in 1822, practising in oil and min. In 1825 he went to Italy for two years; on his return he contributed largely to the R.A. exhibitions. "His likenesses were excellent, his drawing and grouping good, and he excelled in colour."

Holmes, James: b. 1777, d. Shropshire 1860: was apprenticed to an engraver; in 1813 joined the Water-Colour Soc., which he left in 1822. He first exh. at R.A. in 1819, and contributed ports. and port. groups for many years. He was one of the founders of the S.B.A., to whose exhibitions he contributed largely (142). He excelled in min. Lord Byron sat to him in 1816; a port. of Lord Wharncliffe was shown at the Guelph Exhn. (No. 748), and he had many other distinguished sitters. His works were good in colour and generally carefully finished. He had, besides, great musical talent, and became a favourite of George IV, and was in the habit of joining in both singing and playing with the King. Exh. 1798–1849, R.A. (18), S.B.A. (142), O. Water Colour (32), N. Water Colour (1), B.I. (3).

Hone, Horace, A.R.A.: b. 1755, d. 1825: was, like Camillus, a son of Nathaniel Hone, R.A. He practised occasionally in enamels, but principally in min., which he exh. in the Academy from 1772–1822, contributing 158 examples. In 1779 he was elected an A.R.A., and later, going to Dublin, he achieved great success; in 1795 he was appointed min. painter to the Prince of Wales. After the Union he returned to London, where he commanded a large practice, but though many of his works are engraved, he appears never to have achieved the reputation of his father.

Hone, John Camillus: d. 1837: brother of Horace Hone, A.R.A. He practised min. painting in London and the East Indies.

Hone, Nathaniel: b. Dublin 1718, d. 1784; was a merchant's son who achieved distinction as an enameller, and practised other branches of art with more or less success. Coming to England at an early age, he followed his profession in various parts of the country, particularly at York, and, settling in Lond., became a member of the "Incorporated Society of Artists," and one of the founders of the R.A. The diploma gallery at Burlington House contains his port. in a large black hat, by himself; he also figures in Zoffany's well known picture, in the Royal collection, of the early Academicians. The port. of him by Hysing was engraved by E. Fisher. The story of Nathaniel Hone's squabble with the R.A. arising out of a picture, which he painted, called "The Conjuror," is one frequently referred to in any account of this artist. It was, no doubt, a choice bit of scandal in its day—"a very pretty quarrel as it stood." Much of its piquancy arose from the fact that Sir Joshua Reynolds and Miss Angelica Kauffmann were said to be satirized in the picture, and that one of the naked figures dancing in the background was said to be intended for the fair Academician, who was so popular, and whose story has been so charmingly told by Miss Thackeray in her work called *Miss Angel.* Hone protested that the figures were intended for the male sex. He waited twice on Angelica, but was refused admission. Then he received, as he says, to his astonishment, a request to remove the picture, and he subsequently made an affidavit that "he never introduced, or intended to introduce, any figure reflecting on Miss Angelica Kauffmann." It is difficult to pronounce on the merits of the case, but Hone greatly resented the "false reports," and exhibited the picture with many others at 70, St. Martin's Lane. Through the kindness of my friend Mr. G. L. Gomme, I have been able to refer to the very rare catalogue of this collection, and from a contemporary letter I found appended to it, I give the following description of the offending picture—No. 55. "Aged man with a beard in a crimson robe . . . in his right hand, a hand pointing downwards to a fire from which are seen issuing from twelve to fourteen paintings of different subjects, chiefly of the human figure. In the left an open book . . . a child with her arm folded leans on his knee, behind is a globe with an owl standing near it, on the top of the painting a view of St. Paul's with six naked figures dancing, one in particular with a cocked hat and jack boots." The sixty other works which he exh. are unnamed, with the exception of the following — 11. Signora Zamperini in the character of Cechina at Spring Gardens, 1768. 16. The Tripoline Ambassador, 1770, at the R.A. 17. A port. of Mrs. Hone's mother in her 80th year. 46. Mrs. Hone's port. in the dress of Henry VIII. The rest are of a very mixed character, e.g. "Diogenes looking for an Honest Man," in the exhibition at Spring Gardens, 1768; "David when a Shepherd"; port. of a sheep bleating within the rails; "Two Spaniels." Copies from Claud and Salvator Rosa, etc., etc. These, however interesting in their way, have clearly not much to do with the subject of this work. Hone had a share of Royal patronage, and painted the lovely Misses Gunning and other fashionables of his day. John Plott is mentioned as an assistant to the elder Hone.

Hone, T., A.R.A. There is an artist thus named mentioned in the K. Exhn. catalogue, and ports. of the Duke and Duchess of Leinster are ascribed to him, dated 1799, but I expect Horace Hone, A.R.A., is meant.

Hoogstraeten, Samuel Van : b. Dort 1627, d. there 1678 : a painter of still life and also of many small ports. Houbraken the engraver was his pupil.

Hook, Mrs. Eliza. Exh. 1773–86, R.A. (7), S.A. (3).

Hoorne, Mrs. Exh. 1776, S.A. (5).

Hopkins, J. Exh. 1791–1809, R.A. (30).

Hopkins, Thomas : enameller : d. 1794 : chiefly employed in enamelling jewellery, and was a contemporary of Bone.

Hopkins, William. Exh. a port. at Leeds.

Hornebond, Gerard : d. 1558 : court painter to Philip and Mary.

Hornebond (or **Hornebolt**, or **Horembout**), **Lucas :** b. Ghent 1498, d. Lond. 1544 : was employed by Henry VIII. (For an account of this family, see Chapter III.).

Hornebond, Susannah. (Ditto.)

Hoskins, John.
Hoskins, John, Junr. } (See end of Chapter VI.)

Hounsom, G. Exh. 1796–1806, R.A. (43).

Houston, Richard : engraver : b. Ireland 1721, d. Lond. 1775 : settled in London young, and practised mezzotint with great success : his ports. after Reynolds have been very rarely excelled. He also painted mins. He was of very dissipated habits, and was confined in the Fleet prison for debt for many years.

Howard, Miss Sarah T. Exh. 1840–51, R.A. (44).

Howell, Sophia H. M. Exh. 1781–88, R.A. (26).

Howes, John. First exh. at R.A. 1772 and continued till 1793, contributing ports. and classic subjects in enamel—forty works in all.

Huaud, P. : and his brother, natives of Geneva : studied enamel painting under Petitot after he withdrew from France. They afterwards practised in Berlin. A port. by P. Huaud was in Dr. Propert's collection, dated 1678.

Huet, Victor. Exh. 1804–6, R.A. (22).

Huey, A. Exh. 1814–18, R.A. (7).

Hull, Thomas H. Exh. 1775–1800, R.A. (73).

Humble, Mrs. (See de Keisar.)

Hummel, —. A port. thus signed, and dated 1808, of Mdme. Murat, afterwards Queen of Naples, was shown at K. 1865.

Humphrey, Ozias, R.A. : b. Honiton 1742, d. 1810. His career was a varied one. According to Redgrave, he was the representative of the ancient family of Homfrey mentioned by Holinshed. By the advice of Sir Joshua Reynolds, he studied at the St. Martin's Lane School and the Duke of Richmond's Gallery. After his father's death, some two years later, he returned home, and was placed under Samuel Collins, the min. painter at Bath, where he lodged with Linley the musician, whose daughter, then a mere child, used to sing to him. She afterwards married Sheridan, as all the world knows, and was the beautiful original of Reynolds' "St. Cecilia." Collins got into difficulties and fled to Dublin, where he enjoyed much repute. In 1764 young Humphrey removed to Lond. and settled in King Street, Covent Garden, not far from his patron, Sir Joshua. Two years later a contribution by him to the Spring Gardens Rooms was purchased by George III., who commissioned him to paint the Queen and Royal family. In 1773 he went to Italy with Romney, and there remained four years. On his return to London he essayed the higher walks of art, painted in oils, and exh. whole lengths at the Academy, but without much success. In 1785 he determined to go to India, where he visited the native courts and amassed some money. His health failing, he returned to Lond. once more in 1788, and, resuming his profession, was made a full member of the Academy in 1791. Relatively speaking, his contributions to the R.A. were not very numerous, the total being 48. His labours at Knole, in executing a number of mins. from paintings for the Duke of Dorset, affected his eyesight. He then took up crayons, was appointed painter in crayons to the King, and exh. frequently at the Academy up to 1797, when his eyesight entirely failed. There is a fine and well known mezzotint of him by Valentine Green after G. Romney. His works are highly finished and full of quality, sweet in colour and well drawn. Several are in the Royal collection at Windsor, of which Caroline of Anspach is a pleasing and undoubted example. A work which fascinates alike from its intrinsic merit and the interest which attaches to the original, is the port. of Mrs. Crewe in a masquerade dress, holding a distaff; it is the property of the Earl of Crewe.

Hunneman, Christopher William: d. 1793. Exh. R.A. from 1776 till his death, ports. in oil and crayons, but chiefly mins.

Hunt, T. Exh. 1803, R.A. (5).

Hurter, C. Exh. 1787–89, R.A. (2).

Hurter, J. F. C.: believed to have been brother to John Henry, and worked with him. The Earl of Dartrey possesses enamels of Queen Charlotte, after Gainsborough, and Lady Anne Fermor, by him, dated 1755. The Lord Dartrey of their day introduced them to this country and gave them employment.

Hurter, John Henry: b. Schaffhausen 1734: made many copies in enamels of Reynolds' work, signed "H. Hurter" and "J. H. Hurter" 1768 and 1779 fecit; some thirty examples were shown at K. by the then Lord Cremorne; Earl Spencer and the Shaftesbury family possess others. The Althorp enamel is a port. of the "beautiful Duchess" of Devonshire. He exh. 1779–81, R.A. (11).

Hussey, Giles: b. Marnhull, Dorset, 1710, d. Beeston in Devonshire 1788. This artist is not generally considered a min. painter, but Lord Arundell of Wardour owns a min. port. of Prince Charles Edward (Chas. III.) ascribed to him. He studied under Jonathan Richardson, the port. painter, and subsequently under Damini, a Venetian artist, whom he accompanied to Italy, where he was robbed of his all by his master. After that he studied for some years at Rome and Bologna, returning to England in 1737. He took up port. painting to support himself in Lond. in 1742, where, Bryan says, "he experienced the opposition of his professional brethren, whose envy was excited by his masterly and graceful performances." In 1773 he succeeded to his brother's estate (for he came of a good family), and lived in retirement in Devonshire to the end of his days. His pencil drawings from life are accurate and elegant, and preserve characteristic likenesses. Barry was a great admirer of his work, which is also said to be still shown at Bologna.

Hutchison, J. Exh. 1792–1819, R.A. (39).

Huyter, C. Exh. 1788, R.A. (5).

H. W. (W. H.). On a min. of James, Earl of Perth, Ld. Chancellor of Scotland, created Duke of Perth by James II. at St. Germains.

Imoff, —. Exh. 1768, S.A. (1).

Ireland, Miss Jane. Exh. 1792–93, R.A. (5).

Isaacs, Miss. Exh. 1771–74, F.S.A. (12).

Isabey, Jean Baptiste : b. Nancy 1767, d. Paris 1855. He was a pupil of Claudot, David, Dumont and Girardet, and came to Paris when only eighteen, without resources, but from that time his long life was one series of successes, in spite of the troublous times through which he passed. He was an especial favourite of Napoleon I.; Louis XVIII., Charles X., and Louis Philippe also patronised him. He is probably the most celebrated miniaturist of the French school. A specimen of his work may be seen at S.K. Museum (No. 531), a painting of Wellington mounted in a snuff-box, which was given in 1823 by Lord Yarmouth (afterwards Marquis of Hertford) to Dr. Chermside, physician to the British Embassy in Paris; and there are many examples of his art in the Wallace Collection.

Jackson, John : b. Lastingham, Yorks, 1778, d. 1831. He at first followed the occupation of his father, who was a tailor, but at the age of 19 started as min. painter at York. He painted ports. of many notabilities, and in 1818 was elected R.A. Bryan says, " he resembled Sir Joshua Reynolds more than any other artist has done since his day."

Jackson, — : said by Walpole to be a relative of S. Cooper ; the port. of the latter in the Dyce coll. is attributed to him by the same writer.

Jacquand, Mdlle. : French : an example of her work is in the Wallace coll.

Jacques, Nicholas : French : a pupil of Isabey and David.

Jagger, Charles : b. 1770, d. Bath 1827 : practised at Bath, and does not appear to have exh. in Lond. His works are marked by peculiar breadth and character, and are esteemed for their ability. I have seen a port. of the Baroness Burdett-Coutts as a girl, painted by him.

Jakush, M. Exh. enamels 1836, R.A. (1).

James, Miss G. Canterbury. Exh. 1826–28, S.B.A. (4).

Jamesone, George : b. Aberdeen at the close of 16th or beginning of 17th century, d. Edinburgh 1644. He was apprenticed to a painter in Edinburgh in 1612, and afterwards painted ports. of many of his most eminent countrymen. Dr. Propert says he worked in min. ; I cannot say I have ever met with any of his works, which must be rare in England. Charles I. sat to him for a full length port. at Edinburgh, and gave him a diamond ring from his own finger.

Janet, or **Clouet.** (See Chapter III.)

Janssen, Cornelius : b. Amsterdam 1590, d. there 1665. His first works in England are dated 1618. He was engaged by James I., and painted several fine ports. of him and the Royal family. A min. of Milton at the age of 10 is attributed to him, which was engraved by Cipriani. It is said that the arrival of Van Dyck (with whom he is sometimes compared) affected his reputation, and, at any rate, on the outbreak of the Civil War, he returned to Holland. Whilst inferior to Van Dyck in freedom, grace and style, his work is exceedingly sound and good, marked by careful finish. He is partial to the use of black in his draperies. In old English houses many examples of his brush are to be met with. He occasionally painted in small.

Janvier, — : French school : flourished 1803 : painted members of the Buonaparte family.

Janvry. (See De Janvry.)

Jean, P. : b. Jersey 1755, d. Hempstead, Kent 1802 : was brought up as a sailor : turning his attention to min. art, he practised with success, and exh. 118 works at R.A. from 1787 to 1802, occasionally contributing oil ports., which are not considered to have much merit. There is a min. of Caroline, Queen of George IV., at Windsor, dated 1794. His name is spelt Jeens in the Strawberry Hill catalogue, wherein a whole length min. of the Duchess of Gloucester, dated 1794, is mentioned.

Jean, R. Exh. 1801–3, R.A. (7).

Jean, — : enameller : b. Limoges. At the end of the 13th century he brought the tomb in enamelled brass of Bishop Gautier de Merton to Rochester ; this no longer exists, but that of William of Valence at Westminster Abbey, dated 1296, has been attributed to him.

Jennings, James, F.S.A. Exh. 1763–93, S.A. (40) ; R.A. (1).

Johnson, Robert : b. 1770, d. 1796. There is a fine min. of a young lady in a white dress by this artist at S.K. He died at the premature age of 26. His works show great promise.

Jones, B. Exh. 1774, F.S.A. (4).

Jones, J. Hammond : Mins. by him were shown at K. 1865, and he had ports. at R.A. 1828–33.

Jones, Miss Charlotte : d. 1847 : was appointed min. painter to the Princess Charlotte of Wales, and her port. of the Princess is engraved. At the Guelph Exhn. in Regent Street, a coll. representing the Princess at various ages was shown. Her work is considered correct in drawing and good in colouring. Exh. 1801–23, R.A. (41).

Jones, Miss Eliza. Exh. 1807–52, R.A. (98) ; B.I. (35) ; Old Water Colour Soc. (9).

Jones, Miss Matilda. Exh. 1825–59, R.A. (27).

Jones, Mrs. S. Exh. 1797–1812, R.A. (37).

Jones, Sophia. Exh. 1789–96, R.A. (4).

Jonveaux, — : Exh. 1831, R.A. (3).

Jopling, Joseph M. : mins. by him were exh. at K. 1865.

Joseph, George Francis, A.R.A. : port. and history painter : b. 1764, d. Cambridge 1846. Entering R.A. schools, he became an exhibitor in 1788, and in 1792 gained the gold medal. Shortly after he began to exhibit mins., and continued a large contributor of them. He was elected A.R.A. in 1813.

Judlin, Alexis. Exh. 1773–76, R.A. (7).

Jukes, J. Exh. 1775–1802, R.A. (21) ; S.A. (1).

Julière. (See La Julière.)

Kant, — : French school : period of Louis XV. Mr. Whitehead owns work by him.

Karr, Lady Elizabeth : painted mins. in 1830.

Kauffmann, Angelica Maria Catherine, R.A. : history and port. painter : b. at Coire in the Grisons 1740, d. at Rome 1807. Her father, J. J. Kauffmann, was an indifferent port. painter, who lived for some time in this country and exh. several scriptural subjects at R.A. from 1771 to 1779. Angelica was a prodigy, and very early developed a talent for music and drawing ; she was also a talented linguist. She painted ports. at Milan when 15 years of age. Removing to Venice she became acquainted with the wife of the English Ambassador, and came to England in 1765, where her talents, accomplishments and manners soon made her famous. In 1769 she was made one of the foundation members of the R.A., and in the same year was deceived into a secret marriage with the valet of Count de Horn. She contributed to the Academy up to 1782, when she retired to Rome, having married in 1780 a Venetian painter named Antonio Zucchi. Here she resided for 25 years. Her works are pleasing in colour, but lack life and originality, and are faulty in drawing. She occasionally painted mins. and the Dickinson Exhn. of 1880 contained one upon ivory of a lady by her, contributed by Genl. Von Alen.

Kay, John : min. painter and caricaturist : b. Dalkeith 1742, d. 1830. He was destined for the trade of stonemason, but was apprenticed to a barber, and at 19 set up in Edinburgh for himself at this then thriving business. In his leisure he turned his attention most successfully to limning, to which he added etching. An untaught genius, his works are minutely finished and very interesting, not artistic, but full of character, seizing the individualities of the sitter in a humorous and striking way; their truth, often tinged with caricature, sometimes gave offence, and the barber artist was cudgelled and summoned for them. He etched a great number of plates, which form a gallery of every class of persons living in the Scottish capital for half a century, and number nearly 900. So far as I am aware, he never exh. at the Academy, but "Kay's Edinburgh portraits" are amongst the best known caricatures ever published.

Kean, Michael: b. Dublin, d. London 1823: gained the Dublin Academy Medal in 1779. He was a pupil of Edw. Smith, the sculptor, but adopted min. painting and came to London. He exh. 22 crayon ports. at the R.A. 1786–90, and also 4 at F.S.A., 1765–90. Early in the 19th century he became a partner in the Derby China Works.

Keenan, J.: first exh. at R.A. in 1792, and was then residing at Bath. From 1794–99 he practised at Exeter, and was a regular exhibitor; in 1801 he came to London. He succeeded especially in his portrait groups of children. In 1806 he went to live at Windsor, and about that time painted many mins. In 1809 he was made portrait painter to Queen Charlotte. He contributed to the Academy until 1815, when his name disappears.

Keene, Michael: d. about 1825; an Irish artist who gained the medal of the Dublin Society in 1779. Three mins. by him were shown at K. 1865.

Keisar. (See De Keisar.)

Keman, G. A. (French) Exh. 1793–1807, R.A. (29). Mr. Whitehead has a min. of Tallien by him.

Kendrick, Miss Emma Eleanora: b. 1788, d. 1871: daughter of Josephus Kendrick, the sculptor. In 1831 she was appointed min. painter to the King. She published a work on min. painting in 1830. Exh. 1811–40, R.A. (89); S.B.A. (74). Old Water Colour Soc. (18); New Water Colour Soc. (10); B.I. (1).

Kenwell, Miss A. M. (See Charretie).

Kettle, Miss Clara E. F.: Weymouth: 3 of her mins. were shown at K. 1865. Exh. 1845–66, R.A. (9); S.B.A. (10).

Keyser, William De. (See De Keisar.)

Killigrew, Anne: b. 1660, d. of small-pox 1685: an amateur artist; she was also a poet, and Dryden sang her praise. Her father was Master of the Savoy, and she was buried in its chapel. She was maid of honour to the Duchess of York, and painted James II. and Mary of Modena.

Kipling, Mary. Exh. 1843–48, R.A. (9).

Kirk, Thomas: painter and engraver: d. 1797: studied under Cosway. In 1794 he contributed to R.A. with other subjects a frame of fancy miniatures. Redgrave says "his limnings are full of feminine elegance and his children sweet and well coloured; his engravings are of great merit"; and Dayes says, "he passed like a meteor through the region of art." Exh. 1785-94, R.A. (11).

Kirkley, Miss C. Exh. 1796–97, R.A. (3).

Kirkley, Miss S. Exh. 1793–97, R.A. (4).

Kitchen, H. Exh. 1802, R.A. (6).

Kitchingman, John: b. about 1740, d. 1781: was a pupil of Wm. Shipley, a student of the Academy, and gained several premiums at S.A. He fell into habits of intemperance, and died from the effects of an amputation. He painted in oils, genre and marine subjects. Exh. 1766–81, R.A. (31); F.S.A. (9).

Klingstedt, Carl Gustave: b. 1657, d. 1734: painted small pictures for snuff-boxes, and has been said to be the inventor of painting in Indian ink.

Kneller, Sir Godfrey, Bart.: b. Lubeck 1648, d. 1723. This well known artist was without a rival in England for many years, and painted all the greatest men of his time.

He was State painter to Chas. II, Jas. II, William III, Anne and Geo. I : by him are the celebrated 43 ports. of the Kit Cat Club, and ten of the Beauties at Hampton Court. His exceedingly numerous works are principally life size in oil, but three mins. in oil shown at S.K. in 1865 are attributed to him, and the Duke of Beaufort contributed a min. on ivory to the Dickinson exhn. of the Countess of Ossory, signed and dated 1685.

Knight, C. Exh. 1793–1816, R.A. (4).

Knight, Miss Mary Ann : b. 1776, d. 1851 : was a pupil of Andrew Plimer, and a good miniaturist. Exh. 1803–31, R.A. (30) ; Old Water Colour Soc. (2).

Kruger, John William George : Enamel painter : worked long in France and was elected to the Academy in 1774. In 1781 he retired to Berlin, where he died.

Kugler, Mdme. : widow of J. B. Weyler (whom see).

La Belle. (See Belle.)

La Chaussée, Jean François. A port. of Eugênie d'Orleans, sister of Louis Philippe, was shewn by the Duc d'Aumale at K. 1865.

Laffert, C. Exh. enamels 1809–13, R.A. (2).

Lafrensen, Nicolas (or Lavreince, as he is called by the French, who highly esteem his work) was min. painter to the court of Stockholm, where he was born 1737, and died 1807. His small works in " gouache " fetch very high prices in Paris, which city he visited several times.

Lagrenée, A. F. : a French historical painter of the 18th century, who devoted his later years to min. painting.

Laine, Francis. Exh. 1776–90, S.A. (77) ; R.A. (5).

Lair, — : Exh. 1776, R.A. (1).

Laird, Alicia H. Exh. 1846–65, R.A. (30).

Laire, Sigismund : Bavaria : d. 1661 : studied under Francesco da Castello, a Flemish min. painter, and executed subjects on precious stones.

La Juliere, —. The Duke of Buccleuch owns a min. in oils of Prince James Francis Edward (James III) by him.

Lambert, —. Painted enamels at Geneva at the end of the 18th century ; he copied Petitot.

Lamborne, Peter Spendelowe, F.S.A. : engraver and min. painter : b. Lond. 1722, d. Cambridge 1774. He practised at Cambridge about the middle of the 18th century ; he drew and engraved subjects which are marked by care, washed in with Indian ink and tinted. Exh. 1760–74, S.A. (19).

Landseer, Sir Edwin, R.A. : b. Lond. 1802, d. 1873. According to the *Encyclopædia Britannica*, some mins. by him are in existence.

Lane, Anna Louisa : Exh. 1778–82, R.A. (4).

Lane, R. J., A.R.A. : b. 1800, d. 1872 : has made a reputation in lithography, in which he attained great excellence. There were some pencil drawings by him shown at K. 1865.

Lane, Wm. Exh. 1798–1815, R.A. (44) ; B.I. (1).

Langdon, T. Exh. 1785–1802, R.A. (41).

Largillière. (See de Largillière.)

Larmy, — : (French): a port. of Mdme. Junot, afterwards Duchess d'Abrantes, dated 1792, was shown by this artist at K. 1865.

Lassé. (See de Lassé.)

Latinville, — : 17th century : painted the Queen of Sweden.

Latour, Maurice Quentin : b. 1704, d. 1788. A Latour was exh. at F.S.A. 1767.

Laudin, —. There are numerous enamel painters of this name who worked at Limoges in the 17th and 18th centuries ; a good deal of uncertainty exists about their works, and the difficulty is increased by several of them bearing the same Christian name. The examples sold at the dispersal of Horace Walpole's collection were probably by the first Noel Laudin, b. 1586, d. 1681.

Lauranson, Thomas : d. after 1788 : an Irish artist, of whom little is known. He practised in Lond. about the middle of the 18th century, and was a member of the Incorporated Socty. of Artists, exhibiting ports. and mins. with them in 1764–73, but he painted chiefly in oil. There is a large engraving by him of Greenwich Hospital.

Lawrence, Sir Thomas, P.R.A. : b. 1769, d. 1830 : was a pupil of N. Hone and well known as a port. painter to Geo. III and IV. Although he is not usually reckoned a min. painter, there were several examples by him shown at K. in 1865, including one of Geo. IV when Prince of Wales, and another of Lady Seaton, said to have been painted when he was 14 years old.

Laurent, Madame Marie Pauline. Paris. Exh. enamels 1839–52, R.A. (11).

Leakey, James : b. Exeter 1773, d. same city 1865 : painted with much success ports. and mins. in oil, which were highly finished and well coloured. He was much esteemed in the West of England. He resided in Lond. 1821–2, and contributed to R.A. during that time and later. Graves terms him a landscape artist.

Le Bel, — : much employed in the 18th century in painting enamels for snuff-boxes.

Le Blond (or Le Blon), James C. : engraver : b. Frankfort 1670, d. Paris 1741 ; studied in Italy after Carlo Maratti, and afterwards practised as a min. painter at Amsterdam, where he enjoyed much celebrity. He was fond of mechanics, and discovered a process of printing mezzotint plates in colour, which he endeavoured to work in England, but without much success—the colours being flat and dirty, although the plates had some merit. He erected looms at Chelsea for working the Raphael cartoons in tapestry, but met with no support. He died in a Paris hospital.

Le Brun, Marie Louise E. (*née* Vigée) : b. 1755, d. 1842 : wife of S. B. le Brun : pupil of Joseph Vernet : was a well known French artist who painted ports. of the principal European Royalties.

Lecky, Rowland, is mentioned by Lomazzo as a pupil of Nicholas Hilliard.

Le Clerc, D. : b. Berne 1680, d. Frankfort 1738. The Duke of Richmond owns a min. by him on ivory, dated 1713.

Lecocq, Miss. Richmond. Exh. 1772–73, F.S.A. (2).

Leconte, —. There is a min. thus signed at S.K. Museum.

Lee, Joseph : enamel painter : b. 1780, d. Gravesend 1859. He exh. 1809–53 enamel mins. from life, and copies, at R.A. and S.B.A. He was made enamel painter to Princess Charlotte in 1818, and exh. her port. that year, and again in 1823. In 1832 he was appointed enamel painter to the Duke of Sussex, whose port. after Phillips, R.A., he exh., and also that of Geo. IV, after Lawrence. His art career of 44 years does not appear to have been successful.

Leeman, A. : enameller : practised early 18th century.

Leeming, T. Exh. 1811–22, R.A. (25).

Leerman, G. : German : flourished end of 18th century.

Lefevre, Robert : b. 1756, d. 1830 : French : a pupil of Regnault. He exh. up to 1826.

Le Hardy, F. Exh. 1790–1802, R.A. (21), S.A. (4).

Lely, Sir Peter : b. 1617, Soest in Westphalia, d. 1680 Lond. His name appears in this list, as he painted small heads in oils occasionally, which may be termed mins.

Lens, Andrew Benjamin : Exh. 1764–79, S.A. (6), F.S.A. (5).

Lens Family. Like some other families of artists to whom reference has been made in these pages, considerable obscurity exists with regard to the Lens. There was a Bernard Lens, an engraver, born in Lond. in 1659, who died 1725. He was the son of an enamel painter (also a Bernard Lens), of Netherlandish origin, who did not attain much excellence, and little is known of him beyond that he was born in 1631, died 1708, and was buried at St. Bride's. The third and best known Bernard Lens was born in London in 1680 or 1682. He was the son and pupil of the engraver, and was appointed enameller and min. painter to George II. He held the appointment of drawing master at Christ's Hospital, and gave lessons to the aristocracy, Horace Walpole among the number. He is reported to have excelled in copies from the great masters, and, like his father, was a mezzotinter. He died in 1740. Of his three sons, two followed his profession, and **Andrew Benjamin Lens** is probably one of these ; while **Peter Paul Lens** may have been the other son of Bernard. Andrew was practising in Lond. in 1747, and exh. mins. at the Incorporated Society of Artists, 1765–70. It may be noted that the similarity of the signatures, interlaced initials, has led to confusion with Lawrence Crosse and Sir Peter Lely. The University Galleries, Oxford, possess a very interesting port. of B. Lens, the drawing master, by himself ; which is described in my chapter "Collections and Collectors." At Welbeck are ports. of himself, and of Samuel Cooper. In the Jones coll. is an interesting full length of Sarah Jennings, Duchess of Marlborough, by him.

Leoni, Cavaliere Ottavio : b. 1574, d. 1628. A port. of a member of the house of Saxony, dated 1625, was shown at K. 1865.

Lepec, Charles : Paris. Exh. 1871, R.A. (1).

Le Pros, — : French : an example of this artist's work may be seen in the Wallace coll.

Lequay, Charles Etienne : pupil at the Sèvres china manufactory. Sir W. Drake owned a min. of Marie Antoinette by him.

Lerabert, — : an enameller, mentioned by Laborde as working in 1774.

Le Sage, P. : established himself in Holland : flourished 1777. An example of his work was shown at the Burlington F.A. Club, 1889.

Lespinière, — : a French miniaturist of the 18th century.

Le Sueur, — : much employed in the 18th century in executing enamels for snuffboxes.

Le Tellier, — : French : 18th century : enameller to Louis XVI.

Lethbridge, W. S. : practised in Lond. for many years. He painted several popular actresses, some in character. There is a min. by him of Dr. Wolcot now in the Nat. Port. Gallery, dated 1817. Exh. 1801–29, R.A. (58), S.B.A. (4).

Lewis, E. : Tunbridge Wells. Exh. 1847–55, R.A. (12).

Lewis, Miss. Exh. 1802–03, R.A. (3).

Liano, Philip : b. Madrid 1575, d. 1625 : painted small ports. so exquisitely finished that he was called the "Miniature Titian." He was a pupil of A. Coello.

Licinio, Giovanni Antonio : called Il Pordenone, from his birthplace : b. 1484, d. Mantua 1540. He painted very small ports. in oil and tempera. He is said to have approached Titian, and to have been pursued with deadly hatred by the great Venetian.

Light, T. Exh. 1806–08, R.A. (4).

Lilburne, Mrs. T. Exh. 1825, R.A. (1).

Lily, Peter : painted mins. at the beginning of 19th century ; an example was shown at K. 1865.

Linley, J. Exh. enamels 1786–93, R.A. (8).

Linnell, John, Senr. ; b. 1792, d. 1882. The well known landscape artist. He painted mins. at the outset of his career.

Liotard, Jean Etienne : b. Geneva in 1702. He quitted a merchant's desk to study art in Paris. In 1738 he went to Rome in the company of the Neapolitan Ambassador. There he met with Lord Bessborough and some other young English aristocrats, with whom he went to Constantinople. This led to adopting the Oriental dress, like the Lady Wortley Montague now in the possession of the Portarlington family. This eccentricity of costume was no doubt an advertisement in its way, and when he revisited Paris he was known as Le Turc. At the Strawberry Hill sale there was a port. of "this original artist" by himself, in a Turkish dress, and another of "This Celebrated Artist" (to quote the catalogue), without his beard. Some years later we find the cosmopolitan artist at Vienna, when Maria Theresa sat to him, as did the Emperor

Joseph II. Visiting London, he painted the Princess of Wales and her sons. After various wanderings on the Continent, Liotard married a Dutch wife and settled at his birthplace, Geneva, where he died on the eve of the French Revolution in 1790. His best works are generally considered to be in pastel. Walpole says, " his likenesses were as exact as possible, and too like to please those who sat to him " ; " devoid of imagination, he could render nothing but what was before his eyes. . . . Truth prevailed in all his works, grace in very few or none. Thus he had great business the first year and very little the second." Another critic, following Redgrave, calls him an " erratic meteor," and says " he succeeded here so well as to make Reynolds look to his laurels." Sir Joshua seems to have thought him little better than a charlatan ; but his estimate of his rival, if Liotard deserves such a title, may be given in his own words. " The only merit," says Reynolds, " in Liotard's pictures is neatness, which, as a general rule, is the characteristic of a low genius, or rather, no genius at all. His pictures are just what ladies do when they paint for amusement," and so on. Others of his contemporaries, however, gave him credit for an extraordinary power of seizing and expressing the character of a face. His works do not seem to be numerous in this country, but a few were shown at K. 1865. There are, I believe, more in Ireland, and the Amsterdam Museum has been enriched of recent years by several works bequeathed by descendants. His abilities are probably better appreciated on the Continent, and a work has lately appeared, the production of the late Professor Humbert, and others, which fully vindicates his powers, and expresses views probably shared by those who have seen " La Dame aux Dentelles " at Amsterdam ; or the Mdme. d'Epinay at Geneva ; or La Chocolatière at Dresden, hackneyed though the last has become ; or the delightful " La Liseuse," a young girl reading, a picture which perhaps more than any other of Liotard's recalls Sir Joshua. At the family seat of the Bessboroughs in Ireland, the Earl, the patron and travelling companion of the artist, formerly possessed something like 100 examples. Most of these have now disappeared, but I learn, upon the authority of a member of the family and a connoisseur, that there still remains a work of the greatest charm, viz., " Le Petit Déjeuner," a young lady seated at table alone, which is most pleasing in colour, and full of simplicity and unaffected sweetness. Exh. 1773–4, R.A. (7). His brother, **J. Michael Liotard,** was an engraver who practised in Paris and Vienna.

Lister, — : painted an enamel of Lord Granby at Belvoir.

Littleford, — . Exh. 1762–63, S.A. (4).

Livesay, Richard : portrait painter and engraver : d. Southsea about 1823. He was a pupil of Benj. West and practised in London during the latter part of the 18th century. Settling at Windsor, he taught George III.'s family drawing, and many Eton boys sat to him. The group of Eton boys going to Montem is his work. His ports. are usually small, and he painted some miniatures in oil. In 1796 he was made drawing master to the Naval College at Portsmouth, when he adopted marine subjects. Several of his portraits were engraved by himself.

Lloyd, Mrs. (See Moser, Mary.)

Lockey, Rowland : was a pupil of Hilliard and practised at end of 16th century. He was " skilful in limning and in oil works and perspectives," and is reported (see Nichols' *Hist. of Leicestershire*) to have painted a group of the More family " in one table."

Loggan, David : b. Dantzig about 1630, d. London 1693. He was instructed by Simon Pass and Hondius. He came to England, probably, during the Commonwealth, as the Earl of Verulam has a drawing of Cromwell by him, and the Duke of Richmond has one of Charles II. He was certainly in London before the Restoration. Later he went to Oxford and became University engraver. He then went to Cambridge and published in 1688 *Cantabrigia Illustrata.* The Ashmolean Museum has an example of his work, which is delicately finished and marked by truth and skill. He was amongst the most eminent of those who drew " ad vivum " for the purpose of subsequent engraving. He left a son who was fellow of Magdalen Coll., Oxford. The port. attributed to Sir Greville Verney at the S.K.M. is very superior to the work of Thomas Forster which hangs near it.

Loggan, J. Exh. 1790, R.A. (11).

Long, W. Exh. enamel 1800, R.A. (1).

Longhi, Giuseppe : b. Monza 1766 : a miniaturist, but perhaps better known as an engraver.

Loutherbourg. (See de Loutherbourg.)

Lovegrove, — : Gt. Marlow. Exh. 1770, F.S.A. (1).

Lover, Samuel, R.H.A. : b. Dublin 1797, d. Jersey 1868. He began art at an early age, and sang and wrote songs professionally. Practising min. painting in Dublin, he was elected a member of the R.H.A. in 1822. In 1832 he first exh. at R.A. and continued up to 1862, exhibiting 58 miniatures. " Mr. Lover exhibits a very sweet miniature of Mr. Pringle Taylor and another of Lady Knox " (*Athenaeum* notice of R.A. 1837). In 1843 he went to the United States with an entertainment called Irish Evenings, returning in 1848. His fame will rest upon his ballad poetry and his novels " Rory o'More " and " Handy Andy." He was granted a civil list pension of £100 a year.

Lowe, Mauritius : history painter : d. Westminster 1793 : a reputed natural son of Lord Sunderland. He was a student of the R.A. and a pupil of Cipriani. He exh. mins. at the Spring Gardens Rooms in 1776 and 1779, and also exh. at S.A. and R.A. 1776–86 : he gained the first R.A. gold medal for historical painting. Going to Rome, he fell into dissipated habits ; on his return he was befriended by Dr. Johnson. Northcote says his manner of painting was execrable, and Miss Burney terms him " a certain poor wretch of a villainous painter." Exh. 1766–86, R.A. (12), S.A. (6).

Lubersac. (See de Lubersac.)

Lucan, Margaret Smith, Countess of : amateur : b. 1749, d. 1815. Well known as a clever copyist of the early min. painters—Hoskins, the Olivers, and S. Cooper. She also painted some good original mins., low in colour, with landscape backgrounds well introduced. Peter Pindar warns Walpole, who flattered her, thus—

Ah, don't endeavour thus to dupe her
By swearing that she equals Cooper.

She married Sir Charles Bingham, Baron Lucan in Ireland. The present Earl Lucan has a large collection of her works.

" Lucas, Master " : The anonymous master of Holbein, mentioned by Van Mander as living in London.

Lyon, J. Exh. 1803–06, R.A. (2).

Mabbet, R. Exh. 1780–81, R.A. (2).

Mabuse, — : b. about 1470, at Maubeuge in Hainault, d. Antwerp 1541. Much doubt exists about this celebrated artist. According to Van Mander he visited England, and there are certainly several portraits in this country ascribed to him, including those of Henry VII and his children at Hampton Court. His manner is extremely highly finished and minute—qualities exemplified in the Grimani Breviary.

Macgavin, J. Exh. 1797–1820, R.A. (5).

Macgavin, W. Exh. 1793–1807, R.A. (8).

MacIntosh, —. Exh. 1768–69, S.A. (2).

Mackie, W. B. Exh. 1830–31, R.A. (4).

Mackreth, Miss Harriet F. S. : Newcastle : Exh. 1828–42, R.A. (23), S.B.A. (1).

Macleod, D. Exh. 1793, R.A. (1).

MacMoreland, Patrick J.: Manchester. Exh. 1774–82, R.A. (9), S.A. (6).

Macourt, C.: b. in Germany, according to Lord Orford, d. 1768; practised min. painting in London, and exh. 1761–67, S.A.

Mailly. (See de Mailly.)

Mainwaring, Miss. Exh. 1822–24, R.A. (6).

Malbone, Edward Greene: b. Rhode Island 1770, d. 1807. (See Chap. XIII.)

Malpe, John: b. Ghent 1764, d. 1818: visited Paris and worked occasionally in ports. in min.

Mannin, Mrs.: d. Brighton 1864: Exh. R.A. (43) and B.I. (13) under her maiden name of Miss Millington from 1829–32, and from that year up to 1857 as Mrs. Mannin. She was a clever artist, largely employed, excelling in ports. of children.

Mansion, I. Practising in 1820.

Mareshal, P. Exh. enamels 1850, R.A. (2).

Marinkelle, Joseph: b. Rotterdam 1732, d. Amsterdam about 1775: was an excellent painter of ports. in min.

Maris: Flourished 1831: an example by this artist was shown at the B.F.A. Club Exhn., belonging to Sir Guy Campbell, Bart.

Marmocchini, Giovanna Cortese: b. Florence 1670, d. 1736: studied min. painting under Ippolito Galantini, in which she chiefly excelled. She also worked in oil and crayons, and was patronized by the Grand Duchess.

Maron. (See Da Maron.)

Marquis, —: Practising in the reign of James I; his ports. were in oil on a small scale.

Marsh, R.: Exh. 1791, S.A. (2).

Marshall, A.: 17th century. Vertue mentions copies of Van Dyck.

Martin, —: French: practised the latter half of the 18th century. He painted the Princess Lamballe.

Martin, John: landscape painter: b. near Hexham 1789, d. in the Isle of Man 1854: was intended for a heraldic painter; he says of himself "he began as a coach painter, then as a china painter." His father placed him under an Italian at Newcastle—the father of Chas. Muss, the enamellist. He came to Lond. in 1806, where he taught and studied diligently, and exh. at the R.A. His imaginative and grandiose works became very popular, and in 1832–3 he received £2,000 for his designs for *Paradise Lost.* His art was original and poetic, but his colouring hot and his figures wanting in drawing, in short, his technique was very poor.

Massard, Jean Antoine: French: flourished early in the 18th century.

Massé, Jean Baptiste: b. Paris 1687, d. 1767: a pupil of Jouvenet and Chatillon, and very celebrated in his day. In the archives of the Minister for Foreign Affairs mention is made of ports. of Louis XIV, set in boxes enriched with precious stones, valued at 50,000 to 130,000 francs. He brought out 52 engravings of pictures at Versailles, and painted mins. with success.

Massé, Samuel: b. Tours 1671, d. 1753: enjoyed a reputation in his day.

Masson, Richard, sieur de la Richardière: flourished during the 17th century, and was painter and valet de chambre to Louis XIII.

Massue: practised early 19th century.

Mathies, —: There was a port. of Kant, dated 1803, shown at K. 1865.

Matthieu, Jean Adam: b. Stralsund 1698, d. Paris 1753: enamel painter to the French court, lodgings in the Louvre being assigned to him.

Maubert, James: French artist: d. 1746. He painted ports. of many English poets, and a small full-length in oils of Dryden, the poet, with his dog by him, was included in the Strawberry Hill sale catalogue.

Maubert, Mdme.: Miniaturist to the court of Louis XV.

Maucourt, Charles: b. Germany about 1743, d. Lond. 1768: practised port. painting in Lond. for several years in oils, water colours and mins., was a member of the Incorp. Soc. of Artists 1761–7. He also mezzotinted.

Mauris, J. Exh. enamels 1774–75, R.A. (9).

Mee, Mrs. Anne : d. 1851 : eldest daughter of John Foldsone, an artist who died young. She was deemed clever as a musician, poetess and painter. She must have commenced min. painting when very young, to assist her family. Miss Berry says she had a mother and eight brothers and sisters to support. In the Guelph Exhn. there was a portrait of Mrs. Fitzherbert attributed to Sarah Mee. Geo. IV, when Prince of Wales, gave Mrs. Mee many commissions, and there are a number of her works at Windsor. She exh. 1804–37, R.A. (39), B.I. (3), and retired from practice after 1837.

Melem. (See Von Melem.)

Melder, Gerard : b. Amsterdam 1693, d. Utrecht 1740 (some say later). By copying and imitating some mins. by Rosalba, he arrived at great proficiency in the art. He drew the ports. of many of the principal persons of his time ; also painted in enamel, but is more distinguished for his mins., and is considered one of the best artists of his day in that style.

Menaigo, Silvester : b. Venice about 1680 : was a scholar of G. Lazzarini. He is said to have painted beautifully in min., but became negligent and feeble in his work.

Menendez, Don F. Antonio : b. Oviedo 1682, d. 1752. He travelled in Italy, and being in great poverty at Naples, he enlisted in the Spanish infantry. Later, removing to Madrid with his wife and family, he painted Philip V, his Queen, and other members of the Royal family. Two of his sons were artists.

Menendez, Don Miguel Jacinto : b. Oviedo 1672 : elder brother of F. Antonio. He studied in Madrid, and was made, in 1712, court painter to Philip V.

Mengs, Anna Maria : b. Dresden 1751, d. 1795 : daughter of Antonio Raffaelle Mengs. She went with her father to Rome, and in 1777 she married a Spanish engraver, Manuel Carmona, who was made court painter. At Madrid she became well known as a port. miniaturist, and in 1790 joined the Academy of San Fernando. Her mother, Theresa, was a copyist of the great masters in min., whose work may be seen at Dresden.

Mengs, Antonio Raffaelle : b. Bohemia 1728, d. 1779 : was the son of an inferior miniaturist named Ismael Mengs. He went to Rome and copied the works of Raffaelle in min. for the Elector of Saxony. He is best known by larger works.

Mengs, Ismael : b. Copenhagen 1600, d. Dresden 1664 : father of Raffaelle Mengs. He was an enameller, min. and court painter at Dresden. He went to Rome with his son.

Mercier, Mrs. Exh. 1761, S.A. (5).

Metzu, G. : b. 1615, date of death uncertain (1667 ?). A port. by this well known artist was shown at K. 1865 amongst the mins.

Meves, Augustus : practised early in the 19th century, but does not appear to have exhibited. He died suddenly in Shoreditch 1818.

Meyer, F. A. : b. Prague 1710, d. 1782 ; painted highly finished diminutive ports.

Meyer, Jeremiah, R.A. : b. 1735, d. 1789. According to Redgrave, his father (who brought him from his native place, Tübingen, in Wurtemburg, to London when he was 14) paid £200 to Zincke for two years' pupilage. In 1761 he gained the S.A. premium for a profile of the King, to be used for a die. This doubtless had something to do with his appointment, when only 29, as enameller to George III and min. painter to the Queen. He was a constant exhibitor at the Academy, of which he was one of the foundation members up to 1783, six years after which he died at Kew, whither he had retired. His mins. are greatly and justly admired ; alike excellent in drawing and finish, true to life, and marked by refinement of colour—all of which encomiums may be said to be justified by the delightful example at Castle Howard, of Margaret Leveson-Gower, Countess of Carlisle, which has the delicacy of a Cosway, and greater truth to Nature. His style is said to have been much influenced and improved by the work of Reynolds.

Miereveldt, M. J.: b. Delft 1568, d. 1641: pupil of I. Wierix, the engraver. He may be termed a min. painter. Houbraken says he painted no less than 5,000 ports.; many of his works are small oil heads, in which his delicate brush and careful finish qualified him to excel. His father was a goldsmith. He was in England in the reign of Charles I, and his work is to be found in the principal collections. The Duke of Buccleuch exh. a port. of Anne of Denmark at K. in 1865, by him, amongst many others.

Mieris, Pamela. A min. of Lady Edward Fitzgerald was exh. at Burlington F.A. Club, signed "Mieris."

Miers, —: Profile painter and jeweller of 111, Strand: contemporary and imitator of Sir W. C. Ross.

Mignard, Nicholas: b. 1605, d. 1668; occasionally painted mins. He was port. painter to Louis XIV and his court.

Mignard, Pierre: b. Troyes 1610, d. Paris 1695. According to Viardot, this artist, who studied in Rome under Annibale Carracci, became court painter at Paris in succession to Le Brun, and is to be reckoned a miniaturist, occasionally painting small heads on copper.

Mij. (See Van der Mij.)

Milbourn, John: pupil of F. Cotes, R.A.: painted small whole-length portraits, and there was a copy by him of Sir Thomas Wyatt in the Strawberry Hill sale.

Miles, Edward: b. Yarmouth, and d. there: practised in Lond. during the latter part of the 18th century. He was min. painter to the Duchess of York and Queen Charlotte. In 1797 he went to St. Petersburg, where he became painter to the Russian Court; he painted the Emperor Alex. I and the Empress Maria Louisa. In 1807 he left Russia and went to Philadelphia, where he died in 1828. He exh. at intervals from 1775–1797, R.A. (53).

Miller, J.: d. 1764: practised in Lond. during the middle of the 18th century.

Millett, H.: Bath: exh. 1809–17, R.A. (9).

Millington, Henry. Exh. 1761–1811, F.S.A. (16), R.A. (1).

Millington, James Heath: d. 1873: a student of R.A. in 1825, and gained many prizes. Exh. ports., including some mins., 1831–70, R.A. (27); S.B.A. (22); B.I. (8).

Millington, Miss. (See Mannin, Mrs.)

Miltonberg, J. Jacob. Exh. enamels 1776–86, R.A. (2).

Miranda, Juan Careno: Spanish: b. Aviles (Asturias) 1614, d. 1685 in Madrid. There are frescoes by him forming part of the decoration of a castle of Philip IV, and works by him may be seen in Paris, Berlin and Vienna.

Mirbel. (See de Mirbel.)

Mitchell, J. T. Exh. enamels 1798–1830, R.A. (64); S.B.A. (11); B.I. (2); and elsewhere.

Mitchell, Miss. Exh. 1810–12, R.A. (3).

Modestus, —: 15th century; a monk of Fulda. Mr. Bradley mentions him as having painted a min. of Candidus, the painter.

Moira, Edward Lobo. Exh. 1848–87, R.A. (122); New Water Colour (3).

Molitor, Johannes Oswald: b. Hamburg 1700, d. 1750. According to Nagler, he painted ports, both in oil and min.

Möller, The Chevalier Johannes: a Danish artist who practised in Lond. about 1870. He painted for Messrs. Dickinson. Ports. by him of Christian VIII, King of Denmark, and of the Emperor II of Russia 1860 were shown at K. 1865.

Monk, M. C. Exh. 1780, R.A. (1).

Monstier. (See du Monstier.)

Montague, J. Exh. 1797, R.A. (5).

Montpetit. (See de Montpetit.)

Montviolet, —. A port. of Lady Pitt, dated 1790, was shown at K. 1865, thus signed.

More, Sir Antonio: b. Utrecht 15—, d. Antwerp: studied under Schoreel and at Rome.

In 1552 he went to Spain and painted Philip II, and becoming a favourite with this prince, he was sent by him to take the port. of the Infanta of Portugal, his first wife. He afterwards came to England and painted the Princess Mary, Philip's second wife. Here he held the post of painter to their Majesties, and had many eminent sitters. After the Queen's death, he returned to Spain with Philip, but offended the King. He then retired to the Netherlands, practising at Brussels and also at Antwerp, where he died. He was a very handsome man, and lived in great state. Redgrave terms his works correct in drawing and rich in colour, and marked by breadth of treatment in light and shade. In Charles I's collection was a portrait of Queen Mary on a small gold plate, and other min. work by him was shown at K. 1865. Although not generally reckoned a min. painter, there were two interesting ports. by him, shown at Burlington House in 1879, one of Queen Mary, the property of the Duke of Buccleuch, which was part of the Royal collection of Charles I, and was given to that monarch by Lord Suffolk ; and another of Elizabeth of France, third wife of Philip II of Spain—this latter being the property of Alfred Morrison, Esq. Also at the Strawberry Hill sale there was a min. of Thomas Howard, Duke of Norfolk, sold to Lord Northwick for £37 16s., which came from the Arundel coll. ; it afterwards belonged to Richardson, the painter, and was engraved amongst the Houbraken heads of illustrious men.

Morland, George : b. 1763, d. 1804. This well known artist painted mins. at Margate in his early days, and is said to have exhibited at the R.A. when 10 years old ; but whilst some of his female heads are painted with much delicacy, he cannot be classed as a min. painter.

Morland, Thos. : Col. E. W. Williams has a min. of a gentleman in a wig and a mulberry coat (Peter Theobald, Esq., ætat 73), signed "Tho. Morland, pinxit 1729."

Morteaux, — : Enamel painter : flourished in Paris about 1820. An example of his work was shown at the Guelph Exhn. (No. 586).

Morton, Maria. Exh. 1839–51, R.A. (2).

Moseley, Mrs. Henry (see Miss M. A. Chalon).

Moser, George Michael : first keeper of the R.A. and one of its most active founders ; was a fine metal chaser and medallist, and especially excelled in enamel, used for ornamenting trinkets. He was the son of a sculptor, and was born at St. Gall in 1704. Coming to England, he was employed by the Royal family, and designed the King's great seal. He enjoyed the respect and friendship of men "whose names are well known in the world," says Sir Joshua Reynolds, who wrote his obituary notice in eulogistic terms. His daughter and only child, Mary Moser, painted flowers very sweetly. She married a Capt. Lloyd, and d. 1819.

Moser, Joseph : b. 1748, d. 1783 : a nephew of George Moser, R.A. He exh. enamels occasionally from 1774–87, R.A. (12). He afterwards became a police magistrate.

Mosnier, J. S. : min. painter to the French Royal family. Bryan mentions a John Mosnier b. Blois 1600, d. Paris 1656.

Motelay, — : (French) : flourished 1795. There is a port. by him in the Louvre of M. de Jousserant, father of Mdme. Lenoir.

Mulrenin, Bernard, R.H.A : b. Sligo county, Ireland 1803 ; first exh. R. Hib. Academy 1825, and at R.A. in 1851. A port. of Daniel O'Connell in the Nat. Port. Gallery is by him.

Muntz, J. H. : practised middle of 18th century : is described as a landscape painter by Redgrave, who assigns but little merit to his works. There were two small oval mins. of Mdme. de Sévigné and Mdme. de Grignon, in oils on copper, sold at Strawberry Hill, which fetched £12 12s. the pair.

Murillo, — : b. near Seville 1618, d. 1685. A port. of Lope de Vega by this celebrated Spanish painter was shown at K. in 1865 amongst the mins.

Murphy, D. B. : an artist of some note who lived in Dublin at the end of the 18th century, and subsequently held the post of painter-in-ordinary to the Princess Charlotte.

He was father of Mrs. Jameson. He exh. from 1800–27 R.A. 27 mins. and enamels, but they were not of a high class.

Murray, G. On a min. of Flora Macdonald, owned by P. F. Lee, Esq.

Murray, Mrs. Henry John. (See Heaphy.)

Murray, —. Exh. 1763–70, F.S.A. (13) ; S.A. (2).

Musgrave, Mrs. (See Heaphy.)

Muss, Charles : b. Newcastle-on-Tyne 1779, d. 1824 : enamel painter to Geo. III and IV. He chiefly copied old masters, but he exh. mins. occasionally between 1820 and 1823 at R.A. Ports. by him will be found in the Plumley coll. at S.K. Mus.

Mussard, Jean. Exh. 1763–68, S.A. (3).

Musson, — : Court painter under Louis XV, employed especially on snuff-boxes.

Myddleton, J. Exh. 1803, R.A. (3).

Mytens, Martin : b. Stockholm 1695, d. Vienna 1755 : visited Rome and copied the old masters in oil and min.

Naish, Edward : b. 1778, d. 1821. Exh. 1800–1820, R.A. (17). He afterwards went to India, where he made some money by his art : returning to England, he died here.

Naish, John. Exh. 1790–95, R.A. (9).

Naish, William : b. Axbridge, d. 1800 : practised in Lond., where he had many sitters. including some of distinction. Exh. 1786–1800, R.A. (42). An example is at S.K.M.

Nanteuil, Robert : b. 1630, d. 1678 : French : an eminent painter and engraver who drew his ports. in plumbago " ad vivum." He instructed William Faithorne.

Nattier, Jean Mark : b. 1685, d. 1766 : French port. painter. He occasionally painted mins., especially in gouache. He lost his fortune during the speculations of Law at the time of the Regency.

Neale, Miss. Exh. 1797–1800, R.A. (5).

Netscher, Gaspar : a well known pupil of Terburg ; born at Prague 1636, d. 1684. He was invited to England by Sir W. Temple. Earl Spencer has a port. of William of Orange by him, and Mr. Charles Butler owns a port. of Sarah Jennings, Duchess of Marlborough, attributed to him. Miss Strickland speaks of a miniature in oils on board, of the Lady Mary of York (afterwards Queen Mary II) of the highest finish, representing her at whole length holding a rabbit, etc. : she calls it a gem of the first water, and speaks of the artist being patronized by James, Duke of York, and of his painting ports. of his infant children. Miss Strickland saw this picture in the Banqueting House, Hampton Court, and it was then in the possession of Genl. Sir Jas. Rennett, Governor of Jersey. She also had it introduced, in a badly drawn vignette, in her tenth volume of the *Queens of England.*

Nevin, D. M. Exh. 1783, F.S.A. (1).

Newell, Miss S. Exh. 1819–38, R.A. (40) ; S.B.A. (4).

Newman, T. H. Exh. 1841, R.A. (1).

Newton, Richard : caricaturist and min. painter : b. 1777, d. Lond. 1798. He gave promise of ability, but his works are chiefly convivial and licentious.

Newton, Sir William John, Knt. : son of James Newton, the engraver ; b. 1785, d. 1869 ; descended from a brother of Sir Isaac. He was appointed min. painter-in-ordinary to King William IV, whose port. he painted thirteen times, and to Queen Adelaide. On the accession of Queen Victoria, the same appointment was conferred upon him, and he was the first person who received the honour of knighthood in the new reign. He introduced a process of joining together pieces of ivory ; on large slabs so pieced he painted three pictures illustrative of the Coronation, the Queen's Marriage, and the Baptism of the present King ; their painting occupied 13 years. Each contains a group of 14 ports. of members of the Royal Family and Court. The two latter, with some ports. of members of the aristocracy whom he painted, have been exh. Redgrave considers "his draughtsmanship weak, his works graceless and wanting in composition," but I recall an excellent miniature of a lady by him, at S.K.M. For fifty years Sir William exh. each year at R.A. nearly the full number of pictures which could be shown by the same painter—a total of 379. Membership of the Academy was not open to min. painters; after a long struggle he succeeded in obtaining the removal of the restriction, but he refused to allow his own name to be put forward for the honour. In the beginning of the late reign Sir William Newton was a very well known figure in London society. Apart from his painting, he took a leading part in musical matters; he built an organ with his own hands, was a good performer and singer, and for fifty years never missed one of the Philharmonic concerts. He was a great skater, and with two or three friends founded the Skating Club in Regent's Park. He was also one of the founders of the Graphic Society.

Nichols, Miss Mary Ann. Exh. 1839–50, R.A. (12); S.B.A. (37).

Nilson, J. E.: b. at Augsburg 1721: painted many ports. of mediocre quality. Molinier mentions an **Andreas Nilson** who lived in 1724; also **Rosine Catherine** of the same family, b. 1775, d. 1787.

Nixon, James, A.R.A.: b. about 1741, d. at Tiverton 1812: a member of the Incorp. Soc. of Artists, and one of the first students of the R.A., was made A.R.A. in 1778. He attained much excellence in his art, painting actresses and others in character. He was limner to the Prince Regent and the Duchess of York: he also designed illustrations to books, and some of his works are engraved, an example of his work—a port. of Miss Kitty Mudge, a daughter of Dr. John Mudge, is now the property of Canon Raffles Flint. Exh. 1765–1807, R.A. (127); B.I. (13); S.A. (11).

Nogues, T. Exh. 1840–43, R.A. (7).

Norgate, Edward: limner: b. Cambridge, d. Lond. 1650. Having a talent for limning and heraldry, he came to Lond., and was intimate with the best painters of the time. Lord Arundel made him Windsor Herald and illuminator of the Royal Patents; his works of this class are exquisite in finish and taste. In 1640 he attended Chas. I in Scotland as clerk of the signet. Dallaway says his work *Miniature, or the Art of Limning*, dated 1654, is in his own handwriting, but Fuller states he died at Herald's College in 1650.

Notz, J. Exh. 1831–40, R.A. (15).

Ogg, C. H.: Putney: Exh. 1842–43, R.A. (2); S.B.A. (3).

Ogier, P. Exh. 1793–1800, R.A. (4).

O'Keefe, Daniel: d. Brompton 1787: Exh. 1769–86, R.A. (22); F.S.A. (3).

O'Keefe, John: b. Dublin 1748, d. Southampton 1833: brother of Daniel O'Keefe. He studied at the Dublin Acad., and for some time in Lond. under Hudson. Leaving art, he went on the stage, and was the author of several popular dramatic pieces. He appears not to have exh.

Oliver, Archer J., A.R.A.: b. 1774, d. 1842: was elected an A.R.A. in 1803: contributed many ports. to R.A. from 1800–1820. His practice fell off later, and he was made curator at the Academy painting school.

Oliver, Isaac: b. 1556, d. 1617.

Oliver, Peter: eldest son of the above: b. 1601, d. 1660. (For a full account of these eminent min. painters see Chapter VI.).

O'Neal, Jeffrey Hamet, F.S.A.: landscape painter: b. Ireland, d. end of the 18th century; practised in Lond. for many years, painting landscapes, birds, and sometimes a min. He contributed for several years to the Spring Gardens Exhn., and exh. 1763–72, S.A. (13).

Onkrint, Theodore: flourished at Utrecht about 1770: supposed to have been born about 1720.

Orley (see Van Orley).

Orme, Daniel: engraver and min. painter: practised in Lond. about the end of the 18th century. He engraved in the dot manner the chief heroes of the time, and exh. 1797–1801, R.A. (39).

Ott, Fridolin: b. 1755 at Bishopzell, St. Gall, and Molinier mentions an enameller at Geneva who signed "P. A. Ott."

Oudry, Jean Baptiste: b. Paris 1686, d. Beauvais 1755: enamellist; member of the French Academy. He painted Louis XV.

Overton, T. Exh. 1818–38, R.A. (33); New Water Colour (2); S.B.A. (1).

Paillou, Peter. Exh. 1763–1800, R.A. (68); S.A. (1); F.S.A. (1).

Palamedes (see Stevers or Staevaerts).

Palmer, Sir James: amateur: may be mentioned here, as he copied, probably as "limnings," says Redgrave, several of the pictures in Chas. I's coll., he being a favourite of that monarch, and acting as agent for the purchase of some pictures for the King.

Palmer, Theophila (Mrs. Gwatkin): well known as the original of the "Strawberry Girl," and a favourite niece of Sir Joshua Reynolds. It was to her that the painter addressed the playful lines—

When I drink tea I think of my The,
And when I drink coffee I think of my Offy;
So whether I drink my tea or my coffee,
I always am thinking of thee, my Theoffy.

She married a Mr. Gwatkin, and was a successful miniaturist; amongst others she painted Mrs. Robinson (Perdita), which was shown at the Guelph Exhibition. Owing to her great age (90) she lived well on into our own times, not dying until the year 1848.

Pane, J. Exh. 1797, R.A. (1).

Parent, J.: painted Napoleon I, and there is a snuff-box by him in the Jones Coll., S.K.M., dated 1816.

Park, Miss R.: Greenwich: Exh. 1834, R.A. (4).

Parnell, Miss G. Exh. 1846–57, R.A. (10); S.B.A. (15).

Pars, William, A.R.A.: b. Lond. 1742, d. Rome 1782: son of a chaser. He was a member of the Free Soc. in 1763, and made A.R.A. in 1770. He was elected by the Dilettanti Soc. to go as draughtsman to Greece, and in 1774 to Rome, where he died of fever. Exh. 1760–76, R.A. (27); F.S.A. (11); S.A. (2).

Partridge, Miss Charlotte. Exh. 1847–53, R.A. (8).

Partridge, Miss Ellen. Exh. 1844–93, R.A. (23); B.I. (1); and elsewhere.

Pasquier, —: Paris. Enamels 1772, R.A. (9).

Pasquier, Pierre: b. Villefranche 1740, d. 1806: was made an Academician in 1769, and exh. in the Salons 1769–79. He has been styled the best enameller of the reign of Louis XVI, but his work cannot now be identified, and the Louvre is without an example.

Pass. (See de Pass.)

Passot, —: French: 18th century.

Pastorini, F. E. Exh. 1812–33, R.A. (14); S.B.A. (3).

Pastorini, J.: b. 1773, d. Lond. He was an occasional exhibitor from 1812–34, R.A. (19).

Paton, David: of Edinburgh: practised in Scotland about the middle of the 18th century. He painted mins. in black and white, and drew many small ports. which, finished with great minuteness, are simple and pleasing. He painted Georgiana, Duchess of Devonshire.

Patten, E. Exh. 1794–1808, R.A. (10).

Patten, George, A.R.A.: port. and history painter: b. 1801, d. 1865. He entered the Academy schools in 1816; studying first as a min. painter, he practised that art till 1830. He then painted life size ports. in oil, and some subject pictures. He visited Italy in 1837. In 1840 he painted in Germany the port. of Prince Albert, who made him his port. painter-in-ordinary. He contributed 131 works to R.A. from 1819 to his death, but never attained the full honours of R.A.

Patten, Miss. Exh. 1826–36, R.A. (16).

Pauly, Nicholas: b. Antwerp 1660, d. 1748; was much employed in Brussels as a min. painter.

Paye, C. W. Exh. 1806–08, R.A. (6).

Paye, Miss: lived several years with R. M. Paye, and was probably his daughter. Exh. 32 works at R.A. from 1798–1807. Among her ports. were Mrs. Siddons and several people of rank.

Paye, Richard Morton: b. Kent: is supposed to have died 1821; was originally a chaser; exh. at R.A. ports. and wax models in 1773–4, and occasionally to 1808, contributing 66 works in all. He also exh. elsewhere, including 12 at S.A. Subsequently he tried modelling, engraving and min. painting. Losing the use of his right hand from rheumatic fever, he learned to work with his left, but fell into poverty and obscurity.

Peake, Sir Robert, Knt.: b. about 1592, d. 1667; was an engraver and a print-seller, on Holborn Bridge; also a min. painter. He received £20 for three ports. from James I in 1612; and engraved the ports. of Charles I and his family. He took part in the Civil War and held a commission as Lieut.-Colonel. He was knighted by the King at Oxford in 1645; and was made a prisoner at the taking of Basing House. Faithorne was his pupil, as was also Dobson. There was a min. by him of Thomas Hobbes, shown at the Leeds Exhn., the property of J. H. Hawkins, Esq.

Peale, Miss Anna Claypoole: American artist. She married twice, first Dr. Stoughton and secondly General Duncan, and painted under all three names. (See Chap. XIII.)

Peale, Chas. Willson: American: b. 1741. (See Chap. XIII.)

Peale, James: brother of above. (See Chap. XIII.)

Peale, R. Exh. 1768–1803, R.A. (2); S.A. (6).

Pearce, William. Exh. 1798–99, R.A. (2).

Peat, Miss M.: sister of T. Peat. Exh. 1796–7, R.A. (2).

Peat, Thomas: was practising in the latter half of the 18th century as a min. and enamel painter. He was an imitator of Reynolds. Exh. 1791–1805, R.A., 23 enamels.

Pegsworth, J. Exh. 1781, R.A. (1).

Pelham, Henry: history and min. painter: was probably a pupil of Copley, with whom he lived. He exh. 5 examples at R.A. 1777–8, mins. in enamel and water colour, after which there is no further trace of his works, which may be accounted for by the fact that, abandoning art, he went to Ireland and managed Lord Lansdowne's estates. According to Miss Amory, he was handsome and talented to a rare degree, and his mins. were beautifully painted.

Pencz, Georg: of Nuremberg: b. 1500, d. 1550; copyist of Holbein. There is a port. by him at Windsor of Erasmus.

Penel, —: painter to the French court in the middle of the 18th century.

Penni, Luca: b. Florence 1500: visited England in the reign of Henry VIII, and, according to Lanzi, was employed here. The late Duc d'Aumale exh. small ports. by him on vellum at K. 1865.

Penny, C. Exh. 1816–25, R.A. (7); S.B.A. (1).

Percy, S. Exh. 1786–1804, R.A. (9).

Périn, Lié Louis: b. 1753, d. 1817: pupil of Sicardi. He also painted pastels.

Perkois, James : b. Middelburgh 1756, d. 1804 ; one of the founders of the Academy in that place.

Perrache, J. P. : painted 1st Earl of Lonsdale 1789. He exh. enamels 1784–85, R.A. (14).

Perrault, — : flourished at the beginning of the 18th century.

Perrott, C. : an enamel of O. Cromwell by this artist was exh. B.F.A. Club 1889.

Peters, H. Exh. port. of a lady at B.F.A. Club 1889.

Peters, Mathias : b. Amsterdam 1660 : an example of his work was shown by Earl Spencer at K. 1865.

Peters, Miss. Exh. 1780, R.A. (1).

Peterson, Frederic : d. 1729 : was a pupil of Charles Boit, and practised in Lond. at the beginning of the 18th century.

Pether, William : b. Carlisle 1731, d. about 1795 : was a cousin of Abraham Pether, the landscapist. In 1763 he was a member of the F.S.A. He commenced as a port. painter both in oil and min., and occasionally exh. mins. at the R.A. from 1781–1794. He also painted some tolerable landscapes. His mins. are spirited works, but his true art was mezzotint, which he studied under Thomas Frye, and in which he gained distinction. Exh. 1764–94, S.A. (20) ; F.S.A. (10) ; R.A. (11).

Petitot, Jean : b. Geneva 1607, d. Vevay 1691 (see Chapter IX.)

Petitot, fils : b. 1652 (see Chapter IX.)

Petri, Dominic : an Italian min. painter, d. 1641.

Phelps, Eliza H. Exh. 1778–80, R.A. (2).

Pierce, Sarah. Exh. 1785–90, R.A. (7).

Pike, J. : Earl Cathcart owns an example by this artist, dated 1749.

Pilsbury, E. Exh. 1810, R.A. (1).

Pine, Simon : d. Lond. 1772 : son of John Pine, the engraver, printseller, and friend of Hogarth. He was also brother of Robert Edge Pine, the history and port. painter. He resided for a time in Lond., but practised in Ireland, and especially at Bath. He exh. 15 works at Spring Gardens from 1765–71 and 3 at R.A. in 1772, the year of his death.

Piombo. (See del Piombo.)

Pitman, Miss Sarah Bennard. Exh. 1839–40, R.A. (3).

Pitt, Mrs. W. : Exh. 1848–51, R.A. (7).

Place, George : was the son of a fashionable draper in Dublin, and a student in the Schools of the first Academy. Coming to Lond., he practised here with repute for several years ; afterwards he followed his profession in Yorkshire. Exh. 1791–97, R.A. (43).

Plant, W. Exh. enamels 1819–28, R.A. (4) ; Old Water Colour (2).

Plastel, Jacques : probably b. at Amiens : designed about 1518 the pictures for the book (now in the Nat. Library, Paris) intended for presentation to Louise de Savoie, Duchesse d'Angoulême, mother of Francis I. It contains 48 full-page mins., including one of the Duchess seated on a throne, with her attendants, and other portraits.

Playford : d. 1780 : practised in Lond. with some ability at the end of the 18th century.

Plimer, Andrew : b. Wellington, Shropshire, 1763, d. at Brighton 1837. Exh. 1786–1830 R.A. (50) ; B.I. (3) ; S.B.A. (2). (For a further account of the brothers Plimer see end of Chapter XI.)

Plimer, Nathaniel : brother of above, b. Wellington, Shropshire, 1757, d. 1822. Exh. 1787–1815, R.A. (28) ; S.A. (5).

Plott, John, F.S.A. : b. Winchester 1732, d. at Stoke 1803. He left the law to study art, and coming to Lond. in 1756, was a pupil of R. Wilson, R.A., and afterwards of Hone, whom he assisted in min., both enamel and water colour. On leaving him he practised as a min. painter. Later he retired to Winchester, where he made drawings of natural objects, which had great merit ; he painted a few ports. in oil. His works are signed " J.P. pinx." He exh. 1764–1803, S.A. (23) ; R.A. (17).

Pluck, J. A. A.: d. Amsterdam 1837, where he left many ports. and designs in min.

Po. (See del Po.)

Poelemberg, Cornelius: a Dutch artist: b. 1586, d. 1660: employed by the Stuarts. He painted mins. in oil of Chas. I, and the children of the King of Bohemia. He is mentioned in Charles' catalogue, and also in that of James II. His work is full of detail, exquisitely finished, of which a beautiful example may be seen at S.K.M.

Poirier. An example by him was exh. B.F.A. Club 1889.

Polack, Solomon: b. at the Hague in 1757, d. at Chelsea 1839; settled in England early in life at the end of the century. He practised for a time in Ireland. Exh. 1790–1835, R.A. (67); S.B.A. (5).

Pollino, Cæsar: painted mins. on vellum, and was employed by several of the Pontiffs. His work was after the manner of Buonarotti's.

Ponthon, A. Exh. 1798–1800, R.A. (5).

Pope, Alexander: b. Cork, d. Lond. 1835: was a student of the Dublin Art School. He practised port. painting in Cork with success, and occasionally performed on the stage. In 1783 he appeared at Covent Garden and succeeded in tragedy. Exh. 1787–1821, R.A. (67). Alexander Pope, the poet, was an amateur artist, but I cannot find that he painted mins.

Pope, Mrs. Clara Maria: d. 1838: a daughter of Jane Leigh, and married when young F. Wheatly, R.A. In 1801, having become a widow, she married the above A. Pope. She enjoyed a great reputation for flower painting. Exh. 1808–38, R.A. (41); B.I. (2); S.B.A. (2).

Pope, Somerville S.: amateur: 18th century: brother to Alexander Pope.

Pope, —: An Irish min. painter, father of Alexander and Somerville Pope.

Porbus, Francis (Le Jeune): b. 1570, d. 1622: occasionally painted mins. He also produced religious and historical subjects.

Poumeyrac: French: 18th century: a pupil of Mdme. de Mirbel.

Powell, F. Exh. 1814, B.I. (1 enamel).

Powell, John: was an assistant to Sir J. Reynolds, and was often employed in copying his pictures in small size in oils. He exh. from time to time, and Redgrave surmises that some enamelled ports. shown at R.A. between 1812 and 1822 are by him. Exh. 1778–85, R.A. (9).

Powell, Joseph: b. Douai 1834, d. 1856. Exh. 1808–34, R.A. (2); S.B.A. (31); New Water Colour (29); B.I. (9); and elsewhere.

Powell, T. Exh. enamels 1812–30, R.A. (9).

Powle, George. Exh. 1764–70, F.S.A. (6); S.A. (4).

Preston, Thos. Exh. 1764–73, F.S.A. (3).

Prevost, Jean: painter of the middle of the 18th century; received 1,000 francs for a port. of Louis XV, ordered by Mdme. de Pompadour.

Prewitt, William: enamel painter: was a pupil of Zincke, and worked in Lond. in the middle of the 18th century. His enamels are reputed to be brilliant in colour, and to possess much merit. The S.K. Museum owns a full length group by him, signed "Prewitt Pinxit"; and two water-colour drawings on a considerable scale of James, Duke of York, and another, signed "W.P.," which I assume to be by him, are in the Jones Coll. The yellow tone of the flesh tints leads one to suppose they are faded, but they are still powerful works. The Duke of Buccleuch owns a port. of Horace Walpole, when young, painted by him.

Prieur, Peter: of Genoa: an enameller whose works are rare in this country, only 3 being known to be signed. At Windsor there is one, and the Earl of Dartrey owns a fine example, signed "Prieur fecit 1658."

Pros. (See Le Pros.)

Provis, Ann Jemima. Exh. 1787, R.A. (2).

Prud'hon, Pierre Paul: French: b. Cluny 1758, d. Paris 1823. The works of this eminent French painter in historical and poetical subjects are well known, but he also painted ports., and mins. are assigned to him—hence I mention him in this list. There are a number of examples by him in the Louvre.

Pugh, Edward : d. Ruthin 1813. Exh. 1793–1821, R.A. (25) ; B.I. (1).

Pym, B : practised in Lond. and found much employment about the end of the 18th century. Exh. 1793–1805, R.A. (39).

Quaglia, F. : French : 18th century : patronized by the Empress Josephine ; a port. is in the Wallace coll. of Caroline Buonaparte (not Pauline as labelled) ascribed to him. It is after Gérard.

Raeburn, Sir Henry, Knt., R.A. : b. Stockbridge, nr. Edinburgh 1756, d. Edinburgh 1823 : was an orphan who at fifteen was apprenticed to a goldsmith at Edinburgh ; he lived to become President of the Scotch Academy, and was knighted in 1822, when George IV visited that city. Early attempts in min. painting were encouraged by his master, and sitters soon came. Such was his reputation, that on completing his time, he set up as a port. painter in oils. When twenty-two he went upon a sketching excursion, and met with a lady whom he introduced in his picture (as Gainsborough did with "sweet Margaret Burr"). She became his wife, and brought him an amiable nature, a fair face, and a handsome dower. Reynolds received him kindly in London. Two years were passed in study in Italy, and the remainder of his prosperous career was spent in Edinburgh. He may be cited as an instance of an artist whose works have become enormously enhanced in value since his death. Exh. 1792–1823, R.A. (53).

Raimbach, Abraham : b. Lond. 1776, d. Greenwich 1843 : the son of a Swiss who had settled here. He was a pupil of J. Hall, and later a student at the R.A. From 1795–1807 he was a constant exhibitor of mins., but eventually devoted himself to line engraving, and reproduced many of Wilkie's best subjects. His work and that of his daughter may be seen at S.K. Mus.

Raimbach, Miss Emma Harriet : Greenwich : Exh. 1835–55, R.A. (55) ; S.B.A. (1).

Rainer, Bonaventura : b. 1713, d. 1792 : a monk of Innsprück, famous for ports. and historical pieces in min.

Ramage, Sir J. : b. Dublin : painted Washington in New York.

Ramelli, Padre Felice : b. Asti 1666, d. 1740 : was a priest, and was court miniaturist to the King of Sardinia. He made ports. in little from the originals of celebrated artists in the Florentine Gallery, and is said to have learned the art from Padre Danese Rho.

Raven, Samuel. Mr. Jefferey Whitehead possesses a min. of Queen Adelaide, wife of William IV, which is the only work I have met with of this artist, who is not mentioned by Redgrave. He may have been the father of John S. Raven, the landscape painter.

Rawdon, D. At the Strawberry Hill sale, there was a min. by D. Rawdon 1763, after Raphael, of a "Lady Fainting in a Gentleman's Arms."

Raymond, Francis : Tooting. Exh. 1778, F.S.A. (1).

Read, Miss Catherine : d. 1778 : excelled in crayons, which were well drawn, pleasing and natural. She painted Queen Charlotte, also Hayley, the poet, when a boy, etc. Exh. 1760–79, R.A. (6) ; F.S.A. (16) ; S.A. (14).

Read, F. : a min. port. by him of Napoleon I was contributed to Dickinson's Exhn. by C. Butler, Esq. Exh. ports. 1817–52, R.A. (127) ; S.B.A. (21).

Read, F., Junr. Exh. 1855–57, R.A. (3).

Read, F. T. There was a min. thus signed shown at K. 1865.

Read, William. Exh. 1778–1808, R.A. (3) ; S.A. (1).

Redita, Aniello : Neapolitan : 16th century : was a pupil of a Flemish master, and excelled in portraiture. He also painted historical subjects.

Redmond : Thomas : b. Brecon about 1745, d. Bath 1785 : son of a clergyman at Brecon, and was apprenticed to a house painter at Bristol. Removing to Lond. he became a member of the F.S.A. in 1763. He then settled at Bath, where he met with success, and worked in crayons and mins. Exh. 1762–83, R.A. (11) ; F.S.A. (13) ; S.A. (6).

Reekes, Richard. Exh. 1810, R.A. (5).

Regault : French school : painted classical subjects in miniature to represent onyx cameos.

Reinagle, Philip, R.A. : b. 1750, d. 1833 : a versatile painter, noted for his imitations of the Dutch masters. He painted some miniatures on ivory in oil. He is best known as an animal painter, but his early works were portraits.

Reinsperger, J. C. : b. Nuremberg 1711, d. 1780 : pupil of Liotard. He practised in Vienna, where he was employed at the court. He was also an engraver.

Remshart-Sedelmayer, E. C. : b. 1704, d. 1767 : a lady min. painter mentioned by Nagler and Zani.

Remshart, Sabina : d. Augsburg 1775 : sister to the above.

Renshaw, Ellen : Clapton. Exh. 1840–42, R.A. (2).

Renton, John : contributed to R.A. from 1821–40 ; there was a small work in oils shown at K. 1865 by him.

Restallino, Carlo : b. Italy 1776 : practised in Munich, where he acquired reputation.

Reynolds, Miss Elizabeth. (See Mrs. Wm. Walker.)

Reynolds, Miss Fanny. Exh. from 1828–30, R.A. (4).

Reynolds, Miss Frances : amateur : b. Plympton 1729, d. Lond. 1807. She was sister to Sir Joshua, whose house she kept, and whose pictures she copied in a way which Northcote says " were an exact imitation of all his defects, making everybody else laugh and Sir Joshua cry." In 1758 Dr. Johnson records sitting to her, perhaps for the tenth time, for his port. in oils, which it seems he did not like, and Goldsmith offended her by telling her she loved pictures better than she understood them.

Reynolds, Sir Joshua, P.R.A. : b. 1723, d. 1792. Small works by him were shown at K. in 1865, but of course it is not claimed that he can be regarded as a min. painter.

Rezel, Rudolf N. D. : b. Brunswick 1725, d. 1795. Worked at several courts.

Rho, Padre Danese : an Italian miniaturist who practised at Rome about 1680 ; the instructor of Ramelli. He was a canon of St. John Lateran.

Richardson, Jonathan : b. 1665, d. 1745 : a well known port. painter. Walpole had some small heads by him in pencil, which were shown at K. 1865.

Richault, — : a min. of Louis XVI of France by him was exh. at Burlington F.A. Club 1889, the property of Mr. Jefferey Whitehead.

Richmond, George, R.A. : b. Brompton 1809, d. 1896. Several mins. were shown by him at K. in 1865, including one of himself and one of Samuel Palmer, etc. ; these were painted about 1830. His eminence as a port. painter in the ordinary acceptation of the term is of course well known.

Richmond, Thomas : b. Kew 1771, d. Lond. 1837 : was a pupil of George Engleheart. His works, says Redgrave, were well drawn and finished, but formal and stiff in character. George Richmond, R.A., was his son. Exh. 1795–1825, R.A. (46).

Richter, Christian : b. 1682, d. 1732 : was the son of a silversmith at Stockholm, and came to England 1702, where he studied under Dahl and painted in oil, but is best known by his mins. Walpole had one by him of Cibber the Statuary. He also essayed enamel painting, but without attaining much proficiency. He had a brother, a medallist, and must be distinguished from the better known Henry J. Richter, the water colour painter.

Richter, Miss Henrietta S. Exh. 1842–49, R.A. (6).

Richter, Johanna J. F.: b. Dresden, d. 1812 : painted ports. at the court of Poland.

Rickards, Samuel. Exh. 1768–81, R.A. (4) ; S.A. (10) ; F.S.A. (1).

Rickerby, Miss Eliza G. Exh. 1840–43, R.A. (3).

Rieger, Maria : worked at Munich 1698, for the court, on portraiture and sacred subjects.

Rigaud, Hyacinthe : b. 1659, d. 1743 : French port. painter ; occasionally painted mins.

Riley, John : b. 1646. On the death of Lely he rose to favour. He painted Chas. II, James II and his Queen, also William and Mary. Works by him are to be found in the National Port. Gallery, Hampton Court, and elsewhere, and are to be admired for their truth to nature. He is mentioned in this list, as a min. portrait by him was shown at the Stuart Exhn. of James Earl of Perth.

Riviere, Miss F. Exh. 1831–34, R.A. (9).

Robert, Nicholas : b. Orleans 1610, d. 1684 : painted animals and plants in min., and was much employed by the Duke of Orleans in work of this kind.

Roberts, John : b. about 1752, d. about 1834. Exh. 1774–1825, R.A. (69) ; S.A. (6).

Robertson, Alexander : brother of Andrew, and a pupil of Shelley. Like his brother Archibald, he went to America.

Robertson, Andrew : b. Aberdeen 1777, d. Hampstead 1845 : was a painter who may be called self-taught. His energy and perseverance were crowned with success, and he came to be regarded as the father of his art. When only sixteen he was director of concerts in his native town, at the same time teaching drawing, painting scenes, mins., "and anything that offered," says Redgrave. In 1801 he walked up to Lond. to see the Exhibition, and was so fortunate as to attract the notice of Benjamin West, P.R.A., who induced him to stay, and sat to him for his port. Through West's influence, Royal patronage followed, and in due time he received the appointment of min. painter to the Duke of Sussex. His reputation was now established, and he had many pupils, amongst them Sir William Ross. When he returned in 1841, he was presented with a piece of plate as "father of the profession." He was a first-rate violinist, and an actively charitable man. In respect of drawing, his mins. are good and well finished, but leave something to be desired in point of colour. His pupil, Sir W. C. Ross, quite eclipsed him in celebrity, being probably, by general consent, the most distinguished of modern min. painters. Mr. Jefferey Whitehead possesses a large collection of Robertson's works, and a number of them were shown in Messrs. Dickinson's Loan Exhn. He exh. 1802–42 at R.A. no less than 292 ; Old Water Colour (37) ; and elsewhere. Miss Robertson, daughter of Andrew, published in 1895 an interesting series of letters and papers relating to the family, to which admirers of this strenuous worker and capable artist may be referred.

Robertson, Archibald : eldest brother of Andrew : went to New York in 1791, where he practised port. painting.

Robertson, Charles : practised in Dublin about the end of the 18th century. He gained much repute for the extreme neatness of his finish, and excelled in female ports. He came to Lond. about 1806. Exh. 1790–1810, R.A. (8) ; and elsewhere.

Robertson, E. Exh. 1830–37, R.A. (11).

Robertson, Mrs. James (*née* Saunders) : a niece of George Saunders, the min. painter. About 1847 she went to Russia, and was elected a member of the Imperial Acad. at St. Petersburg. Exh. 1823–49, R.A. (128) ; S.B.A. (131) ; B.I. (6).

Robertson, Miss. Exh. 1843, R.A. (15).

Robertson, Walter : son of a jeweller in Dublin, where he practised about the end of the 18th century, holding the first place for many years in min. art in Ireland. He went to America with G. C. Stuart in 1793, whose ports. he copied. Later, like Chinnery, he went to the East Indies, where he died.

Robins, W. : mezzotint engraver, temp. Geo. I. In the Royal coll. is a min. of Colley Cibber, dated 1715, by this artist.

Robinson, Joseph. Exh. 1790–1816, R.A. (25) ; S.A. (2).

Robinson, J.: English artist: exh. in Philadelphia between 1817 and 1829. His mins. are described as excellent in drawing and colour, but whether this be Joseph Robinson or not, I cannot say.

Rochard, François T.: b. France 1798, d. Lond. 1858: studied for several years in Paris. About 1820 he came to Lond., where his brother, S. J. Rochard, had practised min. painting since 1815. He became fashionable, and had many distinguished sitters. In 1850 he married, and retired upon a competence. His work was careful in drawing and finish. Mr. Jefferey Whitehead possesses a most brilliant work by him. Exh. 1820–57, R.A. (148); S.B.A. (22); New Water Colour (70).

Rochard, Simon James: a brother of François Rochard. Exh. 1816–45, R.A. (191); S.B.A. (21); B.I. (13); New Water Colour (5).

Roche, Sampson Towgood: practised in Bath early in the 19th century. He painted well, but his practice seems to have been quite local. Exh. 1817, R.A. (2).

Rocher, —: a French miniaturist of the 18th century.

Rogers, Miss Jane M. Exh. enamels 1849–61, S.B.A. (4); B.I. (2).

Rola, —: Exh. 1843, R.A. (2).

Romney, George: b. 1734, d. 1802: the well known port. painter. I should not think of classing him as a min. painter, but Dr. Propert exh. at the Burlington F.A. Club 1889 a port. of Romney by himself, which he styled a min.

Roonkin, J. Exh. 1792, R.A. (1).

Rosalba. (See Carriera.)

Rose, Mrs. Susan Penelope: b. 1652, d. Lond. 1700: was a daughter of Gibson the Dwarf and married a jeweller. She painted mins. with great freedom, and had several eminent sitters. There was a min. of Bishop Burnet by her, in Horace Walpole's collection.

Ross, H.: father of Sir W. C. Ross, R.A. His wife Maria was also a port. painter. Exh. 1814, R.A. (1).

Ross, H., Junr.: Exh. 1815–45, R.A. (34).

Ross, Mrs. H. Exh. 1808–14, R.A. (3).

Ross, Miss Magdalene (Mrs. Edwin Dalton). Exh. 1820–41, R.A. (33); S.B.A. (2).

Ross, Miss Maria. Exh. 1833, R.A. (1).

Ross, Sir William Charles, Knt., R.A.: b. 1794, d. 1860. Exh. 1809–59, R.A. (304); B.I. (5). (Particulars of the Ross family will be found in Chapter XII.)

Rossi. (See de Rossi.)

Roth, George, F.S.A. Exh. 1771–1815, R.A. (5); S.A. (8); F.S.A. (3); and elsewhere.

Roth, Thomas. Exh. enamels 1803–28, R.A. (43); S.B.A. (3); B.I. (1).

Roth, William: d. at Reading about 1770: practised oil and min. He painted in the neighbourhood of Reading. Exh. 1768–77, S.A. (13); F.S. (2).

Roth von Rothenfels, J. G.: mentioned by Nagler: belonged to the 17th century.

Roukin, J. Exh. 1785, R.A. (3).

Rouquet, André: enamel painter: b. Geneva 1703, d. Charenton 1759. According to Redgrave, he came to England in the reign of George II, and practised his art in Lond. for nearly 30 years. He was an imitator of Zincke, and the companion of Hogarth, Garrick, etc. His name does not appear in the R.A. catalogues. There was a min. of John Dodd by Rouquet, sold at Strawberry Hill for three guineas. He went to Paris and published in 1765 a laudatory work entitled *The Present State of the Fine Arts in England.*

Rouvier: French: Exh. 1779–82. A min. by him was exh. Burlington F.A. Club 1889.

Russel (or Roussel), Theodore: b. 1614, d. 1689: was the son of a jeweller, and nephew of Cornelius Janssen, with whom he lived some years, as he did with Van Dyck, whose ports. he copied small size. He was much employed in the families of the Earls of Essex and Holland, and some of his works are in the Royal collection. Small whole lengths by him of Chas. II and James II have been removed from Hampton Court to Holyrood. "They are well drawn and vigorous, but the flesh is black and disagreeable in colour, and the draperies crude," says Redgrave; judging, however, from examples I have seen at Woburn—where there are many works by him—I cannot endorse this somewhat disparaging estimate of his abilities. A min. by him of Henry Carey, Earl of Monmouth, was sold at Strawberry Hill for 3 guineas.

Ruysdael, Jacob: the well known landscape painter. There were two small works in oil on copper of himself and wife shown at K. 1865.

Ryland, Joseph. Exh. 1775–87, R.A. (1); S.A. (2).

Rymsdyk, Junr. Exh. enamels 1778, R.A. (2).

Sadler, Thomas: was educated for the law, being the son of a Master in Chancery. He imbibed a taste for art, and received instruction from Sir P. Lely. He practised during the reign of Charles II, and on to the time of "Dutch William." There is a port. of Bunyan by him, engraved in mezzotint; it is in oils, and was shown at K. in 1865. He also painted a min. of the Duke of Monmouth.

Sadler, William: b. England, d. Dublin, end of the 18th century: son of a musician, studied and practised in Dublin, showing ability both in oil and min.

Sage. (See le Sage.)

Saint, Daniel: b. St. Lo 1778, d. 1847: was a pupil of the painter Regnault, and of the miniaturist d'Aubry. He exh. in the Salon from 1804–1839, enjoying the highest celebrity. His touch was large, his tone solid and agreeable, and his works now realize high prices. He painted the Emperor, Charles X and Louis Philippe many times.

St. Aubin. (See de St. Aubin.)

Salaman, Miss Kate. Exh. 1834–56, R.A. (18); S.B.A. (3); B.I. (2).

Salome. (See de Salome.)

Sandby, Paul: b. Nottingham 1732, d. 1809. Earl Cathcart owns a min. of the Hon. W. Cathcart attributed to this artist.

Sanders, —: Several mins. of the Marlborough family were shown by an artist thus named, at K. 1865, by the Duke of Marlborough; probably these were by John Sanders, of whom there were two (doubtless father and son) who flourished as portrait artists in Lond. at the end of the 18th century.

Sanderson. Exh. 1770, S.A. (1).

Santerre, J. B.: b. 1651, d. 1717: French: occasionally painted small ports.

Sarney. Exh. 1766–67, F.S.A. (2).

Sartori, Felicia (afterwards Hoffman): flourished about 1710: a pupil of Rosalba, who excelled in crayons and min. Her works are many, and highly esteemed.

Satchwell, R. W. Exh. 1793–1818, R.A. (71).

Saunders, George. In the catalogue of K. 1865 Exhn. there is an artist of this name whose work was shown, and who is entered as having been born 1810, d. 1862.

Saunders, George L.: b. Kinghorn, Fifeshire, 1774, d. Lond. 1846: was apprenticed to a coachmaker; on leaving him he practised in Edinburgh as a min. painter and teacher of drawing. Coming to Lond. in 1807, he took a distinguished position, the Princess Charlotte being amongst his first sitters. About 1812 he tried life size ports. in oil, but his mins. were preferred. He painted Lord Byron several times. Redgrave gives the date of his death as March, 1846, but Graves says he exh. mins. up to 1853, contributing 30 between 1829 and that date, also 11 at S.B.A.

Saunders, Joseph: practised in Lond. towards the end of the 18th century, and was well employed. His works were principally ports. of ladies. Exh. 1772–1808, R.A. (41); F.S.A. (1); B.I. (1).

Saunders, R.: son of above: Exh. 1801–28, R.A. (31).

Sauvage, Hypolite: } French, 18th century: both worked in *grisaille*, and the latter
Sauvage, J. B.: b. 1733: } in min. on ivory.

Savignac : French : 18th century : worked in the style of the Blarenberghes.

Saword, Mrs. : Blackheath. Exh. 1808–11, R.A. (1) ; B.I. (1).

Sayers. Ports. of Pitt, Eldon and Thurlow by him were shown at Guelph Exhn.

Schäfer, A. : painted Sophia of Zell. (Windsor coll.).

Scharf, George : min. and subject painter : b. in Germany 1788, d. Lond. 1860 : practised in Lond. in the first half of the 19th century. He painted the "Parliament of Westminster" and the Lord Mayor's feast, and is best known as one of the earlier lithographic draughtsmen. Exh. 1817–50.

Scheffer, J. B. : min. painter.

Scheffer, — : wife of the above : d. Paris 1839 ; painted ports. in min., which were natural in colour and striking resemblances.

Sciptius, George. Exh. enamels 1768–1780 at S.A. (3), and R.A. (9).

Scott, B. F. Exh. 1790–92, R.A. (1) ; S.A. (2).

Scott, Miss. Exh. 1802–4, R.A. (5).

Scotti, H. : 18th century : an example of his work was shown at Burl. F.A. Club 1889.

Scouler (or Scoular ?), James : b. about 1741 : received S.A. premium in 1755, being then only 14 ; and was a member of F.S.A. in 1763. He also exh. with the R.A. from its foundation up to 1787 (32) ; S.A. (7) ; F.S.A.(1).

Seger, Anna : Flemish min. painter and illuminator.

Sellier, — : a min. by this artist, belonging to Mr. H. Drake, was shown at Burl. F.A. Club 1889.

Sené. A French painter at the end of the 18th century. There were examples of his work at K. in 1865.

Serin, Jan : b. Ghent 1678 : pupil of Quellinus, and painted many ports. at the Hague.

Serre, J. A. : enamel painter. Lord Cremorne exh. an enamel of Lady Anne Dawson, dated 1754, by this artist, at the K. Exhn. of mins. 1865.

Seuin, Peter Paul : b. Tournon 1650 : painted mins. of a considerable size on vellum. There is an example by this artist, a port. of Turenne in classical costume on horseback, in the Jones coll. S.K.M. It is said to have been ordered by Louis XV as a present to Mdme. de Montespan.

Severn, J. : painted Keats from life at Rome, and immediately after his death ; Sir Charles Dilke showed these at the Guelph Exhn.

Sewe, J. A. : flourished 1754 ; a min. of Lady Anne Fermor was exh. at Burl. F.A. Club 1889, the property of the Earl of Dartrey.

Seyffarth, Mrs. (See Sharpe.)

Seymour, Colonel : amateur : painted some good mins. in the reign of Queen Anne.

Seymour, Mrs. C. A. (*née* **Scott**) **:** known as a port. painter, but mins. by her were shown at K. 1865.

S., G. L. (possibly G. Scharf). I have met with examples, signed with these initials, in the manner of Ross, but not equal to his work.

Sharpe, Miss Eliza : known chiefly for her domestic subjects, but she occasionally painted ports. and mins., one of the latter being shown at K. 1865.

Sharpe, Miss Louisa : d. Dresden 1843. She married Dr. Seyffarth in 1834 : Miss Eliza Sharpe was her elder sister. She was a member of the Old Water Colour Socty., and exh. ports. 1817–33, R.A. (29) ; Old Water Colour (14) ; and a min. by her was exh. at K. 1865.

Sharpe, Miss M. A. : probably a sister of above : exh. K. 1865.

Sharples, James : practised with much repute in America, and painted many eminent men at the time of the Rebellion. A pastel by him of Gen. Washington was shown by Mr. Whitehead at the Guelph Exhn. His work is often on panel and highly finished.

Sharples, Mrs. : d. Bristol 1849 : was the widow of the above artist. She resided some time at Bath, and exh. in 1807 mins. of Washington and Dr. Priestley, now in the Nat. Port. Gallery. She ended her days at Bristol, where she left all her property to establish an Academy of Art. Exh. 1783–1807, R.A. (5) ; S.A. (1).

Shelley, Samuel: b. about 1750, d. 1808. This self-taught genius was b. in Whitechapel, probably a few years after Cosway. He is said to have trained himself by copying the works of Reynolds. If so, he never attained to anything like the warmth of colouring of his model, for his mins. are characterized by a certain greyness of tone, and colour is not a strong point with him. He devoted most attention to female figures treated allegorically—for example: "Psyche," "Cupid Solicits New Wings," "Chastity" (the last, engraved), and so forth, are characteristic of his class of subjects. He was one of the original members of the Water Colour Society, which was founded at his house. He also made designs for book illustrations, though these are counted inferior to his mins. He has been said to have formed his style upon Cosway, an opinion with which I am unable to agree. Exh. 1773–1808, R.A. (245); Old Water Colour (63); B.I. (15); S.A. (5).

Sheppard, G. Exh. 1797–1802, R.A. (4).

Sherborne. Exh. 1776, S.A. (1).

Sherlock, William: b. Dublin about 1738: was the son of a prize fighter. In 1759 he gained a premium at the Socty. of Arts, he was afterwards a pupil of Le Bas in Paris, and later became a Director of the Incorp. Socty. of Artists. He engraved some landscapes, and the heads for Smollett's *History of England.* His work may be seen at the Victoria and Albert Museum. Exh. 1764–1806, R.A. (22); S.A. (44).

Sherlock, William P.: of the same family as above: exh. mins. at R.A. 1803.

Sherratt, E. Exh. 1787–92, R.A. (2).

Sherriff, Charles: was deaf and dumb: first practised in Edinburgh, and later came to Lond. Mrs. Siddons speaks of him as "more successful in her ports. than any min. painter she had sat to." From 1786–1800 he was living at Bath; he is believed to have afterwards visited India in pursuit of his profession. Exh. 1770–1831, R.A. (89); F.S.A. (6); S.B.A. (8); B.I. (3). Propert calls him Sheriff, perhaps confounding him with another artist, a Scotchman, whose initials were W. C., who worked at the end of the 18th century, and died young.

Shiercliffe, Edward: practised at Bath and Bristol about the latter part of the 18th century. His works were delicately and well finished. He was living in 1776.

Shirving, Archibald. (See under Skirving.)

Short, —: a min. by him, the property of W. Rouse, was exh. at Burl. F.A. Club 1889.

Shute, John: b. Collumpton, Devon, d. 1563: little is known about this artist beyond that he was a painter and architect, and flourished temp. Nicholas Hilliard.

Sicardi, Jean: a first class miniaturist, employed by the Court of Louis XVI, and highly paid. An example of his art was shown at the winter R.A. Exh. in 1879: it was a port. of the French King, whom he frequently painted.

Sicardi, Luca: b. at Avignon about 1746, d. 1825: exh. Salon 1791–1819.

Sillett, James: b. 1764 at Norwich, d. there 1840: commenced life as a heraldic painter. From 1787–90 he was a student of the R.A., and exh. from 1796 for nearly 40 years after. He excelled in min., but painted also still life, fruit and flowers. He also painted some scenes for Drury Lane and Covent Garden. He settled as a still life painter at Norwich. Exh. 1796–1837, R.A. (43); S.B.A. (2); and elsewhere.

Simcock, T. Exh. 1779–91 enamels, R.A. (3); S.A. (1).

Simon, J. P. Exh. 1785–86, R.A. (7).

Simpson, G. Exh. 1799, R.A. (1).

Simpson, J. Exh. enamels 1831–71, R.A. (28); S.B.A. (2).

Simpson, Miss Mary. Exh. 1849–58, R.A. (12).

Simpson, T. Penkhule: Newcastle-under-Lyne: Exh. an enamel 1847, B.I.

Singleton, Mrs. H. Exh. 1808–22, R.A. (9); B.I. (6).

Singleton, Joseph. Exh. 1773–88, R.A. (30).

Singleton, Miss Sarah Macklarinan: niece of William Singleton, and sister to Henry Singleton, a history painter. Exh. 1787–1813, R.A. (74).

Singleton, William : enameller : practised in Lond. Exh. 1770–90, R.A. (4) ; S.A. (6).

Sisson,—: b. Ireland, d. before 1774 ; practised in oil and min. Burke sat to him.

Skaife, T. : Liverpool : Exh. 1846–52, R.A. (6).

Skeyssert, Clara : min. painter and illuminator of the city of Ghent. (Vasari.)

Skinner, John. Exh. 1776–87, R.A. (2).

Skirving (or Shirving), **Archibald :** b. Haddingtonshire 1749, d. 1819. He studied in Rome 1794, and practised in Lond., painting mins., excellent in drawing and colour and admirable in expression. Exh. 1778–99, R.A. (4).

Skurry, Miss E. Exh. 1800, R.A. (1).

Slater, Josiah. Exh. 1806 to 1833, R.A. (130).

Slater, J. W. : went early in life to Dublin, where his works were esteemed. He then came to Lond. and exh. 1803–36, R.A. (67). He was a good miniaturist.

Slingelandt, Peter Van : b. Leyden 1640, d. 1691 : pupil of Gerard Dow, whose high finish and excessive pains he more than rivalled. Houbraken reports that he was three years without intermission in painting the port. of the family of Meerman, and was employed a month in painting a ruff.

Slous, George : Deptford : Exh. 1791–1839, R.A. (65) ; B.I. (9) ; S.B.A. (1).

Smart, John. In several respects this artist resembled Ozias Humphrey. He was b. at Norwich about the same time, 1740 or 1741, and d. 2 years later than the Devonshire artist. Like Humphrey, he was a fashionable miniaturist of his day, and he also went to India, where he met with much success in his sojourn of five years. His visit to India probably led to the painting of Lord Clive and of Margaret Maskelyne, his wife—two fine examples, dated 1774 and 1770 respectively, belonging to the Earl of Powis. By the way, works which he painted in India may be distinguished by the letter " I." added after his usual signature. His genius probably developed early, as he gained the premium of the Society of Arts for chalk drawing in 1755 when only 14 or 15. He became a pupil of Daniel Dodd and a student at Shipley's, which, no doubt, led to his friendship with Cosway, who alludes to him in letters as " little John," " good little John," " faithful John," and so forth. Smart contributed to the exhibitions of the Incorp. Soc. of Artists for over 20 years (1762–83), and was made a vice-president in 1778 ; he exh. no less than 107 examples. He first exh. at the Academy in 1784, his contributions to which number 41. Smart had a son also named John, who was an occasional exhibitor at the Royal Academy from 1800 to 1808, when he went to India, dying the following year. It has been remarked that Smart was one of the few artists whom Cosway commends, though he terms him " slow and a bit washy " ! Slow he might have been ; mins. are not to be painted with a palette knife, especially when of such exquisite finish as characterized Smart's work. But as to " washiness," that surely must have been Cosway's fun or folly, for we know he talked great nonsense sometimes ; as a matter of fact, Smart's mins. are marked by extremely fine quality and lovely colour ; often they have almost the effect of enamels. This may be noted as one of the marked peculiarities of his style. I have in my possession a min. by him which one almost instinctively takes to be an enamel, such is the extraordinary smoothness of the finish. As to the vivacity and vigour of his ports., the Sarah Tyssen may serve as an example, and the specimens in Mr. Jefferey Whitehead's fine collection emphasize what I have said. A min. by Smart fetched £800 odd at Christie's in 1902.

Smart, John, Junr. Exh. 1800–1808, R.A. (23) ; S.A. (2) ; F.S.A. (2).

Smart, Samuel Paul. Resided in the East of London, and exh. 1774–97, R.A. (24) ; S.A. (2).

Smith, Bryce. Exh. 1843–61, R.A. (13) ; S.B.A. (2).

Smith, Mrs. C. H. Exh. 1837–75, R.A. (13).

Smith, Miss Clifford S. Exh. 1823–55 R.A. (5) ; and elsewhere.

Smith, Edwin D. Exh. 1816–47, R.A. (66) ; B.I. 13 ; New Water Colour (3).

Smith, Miss Emma. Exh. 1799–1808, R.A. (35) ; and elsewhere.

Smith, Miss E. D. Exh. 1838, R.A. (1).

Smith, G. Exh. 1789–1805, R.A. (37) ; S.A. (1).

Smith, Miss J. Exh. 1802–09, R.A. (13).

Smith, James. Exh. 1773–89, R.A. (24) ; S.A. (1) ; F.S.A. (1).

Smith, John Raphael : b. 1752, d. Doncaster 1812. He is probably better known as an engraver than as a min. painter. He was a younger son of "Smith of Derby." His elder brother, Thomas Correggio Smith, also painted mins., whilst his son—also named J. R. Smith—followed the later occupations of his father, who originally was apprenticed to a linendraper at Derby, and when a shopman in Lond. painted mins. in his leisure. Then trying engraving, he became distinguished for his works in mezzotint, and was appointed engraver to the Prince of Wales. He rendered many of Reynolds' works with great success. He became a print publisher, and being ambitious to distinguish himself as a painter, exh. at the Academy from 1779–90. He was a man of varied gifts, but his fame rests upon his mezzotints. Exh. 1773–1805, R.A. (73) ; S.A. (48) ; F.S.A. (8).

Smith, Miss Margaret. (See Lucan.)

Smith, Miss Matilda. Exh. 1823–24, R.A. (2).

Smith, Miss M. A. Exh. 1804–10, R.A. (6).

Smith, Nathaniel : is known as a sculptor and modeller, being assistant to Nollekens. There was a min. shown by him at R.A. in 1772.

Smith, Capt. R. Exh. ports. of Indian Princes, K. 1865.

Smith, Miss Sophia. Bath. Exh. 1766–1804, R.A. (8) ; S.A. (4).

Smith, Thomas. Exh. 1773–1788, R.A. (6) ; S.A. (4).

Smith, Thomas Correggio : d. Uttoxeter ; eldest son of "Smith of Derby," and was "educated by him as a painter, but succeeded no farther than to become a bad miniaturist," says Redgrave. From 1767 to 1769 he exh. small drawings and mins. at S.A. (3).

Smith, William. Exh. 1774–1802, R.A. (4).

Smith, W. A. : painted mins. at the end of the 18th century. The Duke of Richmond exh. examples by him at K. 1865.

Smithson. Exh. 1830, S.B.A. (1).

Smitz, Gaspar (called "Magdalen Smith") : b. in Flanders, d. Dublin 1707. He came to England after the Restoration, and settled in Ireland, attaining much repute for his min. heads in oils, but he is best known by his Magdalens ; he was also a clever flower painter. He got high prices for his work, but being extravagant, died in distress.

Snellgrove, T. Exh. 1800–27, R.A. (14).

Snelling, Matthew : practised in the reign of Charles II and was a contemporary of T. Sadler. He painted chiefly female heads, and Propert says he was evidently a ladies' man, and would never consent to portray the stronger sex, but there was a min. of Charles I dated 1647, shown at K. Loan Coll. It is drawn in fine brush lines on paper prepared with a thin coating of plaster, and is in the original tortoiseshell case for suspension round the neck. It was covered with talc instead of glass. Snelling is mentioned in one of Mr. Beale's diaries. The Marquis of Bristol possesses an example of this rare artist's work—the only one I have ever seen.

Soiron, François : b. Geneva 1755, d. 1813 : an enameller of the period of the Empire.

Solbrig, J. G. : b. Marienthal-Zwickau 1765, d. 1815 : excelled in ports., and especially in silhouettes.

Soret : enameller, flourished 1783 : an example by him was shown at Burl. F.A. Club 1889.

Soutter, J. G. : a Genevese painter in enamel ; 18th century. After the reunion of Geneva with France he went to Paris, where he made copies of Petitot.

Soutterant. (See de Soutterant.)

Spaendonck, Gerard Van : b. Holland 1746, d. 1822 : pupil of Herreyns : practised min. painting in Paris, but afterwards devoted himself to port. painting.

Spalding, G. Exh. 1821–32, R.A. (12).

Spencer, Gervase (or Jarvis) : was a gentleman's servant, and amused himself by drawing. Making a successful copy of a min., his master encouraged and assisted him to try art, and he became the fashionable painter of his day, practising both on ivory and in enamel. He exh. at S.A. in 1762. Reynolds painted his port. His works are variously signed thus—"J.S. 1753" ; "G. Spencer fec. 1748" ; "G.S. 1756." Earl Cathcart owns a small but charming example of his work. Walpole and Redgrave give the date of his death as 1763, Graves states that he exh. till 1774, but the name does not appear in the interim, and in 1774 it is printed "Mr. Spencer."

Spencer, Lavinia, Countess : d. 1831 : daughter of the Earl of Lucan, and married in 1781 the second Earl Spencer. She was an amateur artist of ability, and has left drawings in the manner of Angelica Kauffmann, some of which have been engraved by Gillray and Bartolozzi.

Speth—This name occurs on a port. of Maximilian, King of Bavaria, dated 1812. It is German, and mounted in a snuff-box in the Mitchell coll., S.K.M.

Spicer, Henry, F.S.A. : enameller : b. Norfolk 1743, d. Lond. 1804 : was a pupil of Gervase Spencer. In 1774 the Prince of Wales appointed him his enamel painter. In 1776 he went to Dublin, and painted many of the most eminent people in Ireland. He attained much excellence in his art ; his works were powerful and the likenesses good. Several of his enamels were shown at K. in 1865, including some in the Earl of Dartrey's coll. Exh. 1765–1804, R.A. (47) ; S.A. (12).

Spicer, Miss J. Exh. enamels 1801–02, R.A. (2).

Spicer, Miss M. A. Exh. enamels 1799–1803, R.A. (6).

Staveley, W. : an oval min. port. painted by this artist of Maria Churchill, 2nd wife of Charles, Lord Cadogan, and granddaughter of Sir Robt. Walpole, 1787, was sold at Strawberry Hill for the relatively large price of £5 5*s*.

Stayler, Alen : illuminator and miniaturist in the reign of Henry III. He illustrated the books of the Abbey of St. Albans, according to Redgrave.

Steele, Jeremiah : Nottingham. There is an example of his work, recalling the manner of Andrew Robertson, in the Victoria and Albert colls., and another was shown at the Guelph Exhn. Exh. 1801–26, R.A. (27) ; B.I. (3).

Stefaneschi, Giovanni Baptista : b. near Florence 1582, d. 1651 : painted many copies in min. of the works of the great Italian masters for Ferdinand II, Duke of Tuscany. He was a monk, and is called the Hermit of Mount Senario.

Stephens, A. Exh. 1812–39, R.A. (30).

Stephens, L. Exh. 1824–29, R.A. (10).

Stern, Ignazio : b. Bavaria about 1698, d. 1746 (but some say he was living in 1750) : painted a min. of Prince Henry Benedict, Cardinal York, belonging to the Earl of Ancaster ; it is dated 1743.

Stettler, William : b. Berne, d. 1708 : pupil of F. Meyer and J. Werner, but he did not confine himself to min. painting. He designed for booksellers.

Stevens, T. Exh. 1831–44, R.A. (5).

Stevenson, J. H. Exh. 1776–1833, R.A. (43) ; S.A. (2) ; F.S.A. (2).

Stevenson, Miss R. Exh. 1801–02, R.A. (2).

Stevenson, W. : Westminster : Exh. 1777–78, R.A. (5).

Stevers (or Staevaerts), Anthony Palamedes : b. Delft 1604, d. 1680.

do. do. Paul do. : b. Lond. 1607, d. 1638 : younger brother of above. Small heads on copper attributed to these artists were shown at B.F.A. Club in 1889.

Stewart, Anthony : b. Crieff 1773, d. Lond. 1846. This Scottish min. painter is remarkable for the excellence of his ports. of children. He studied under Alex. Nasmyth in Edinburgh, but at an early period he devoted himself to mins. and settled in

Lond., where he painted the Princess Charlotte and the first min. of the Princess Victoria, who sat to him for several years in succession. Exh. 1807–20, R.A. (12). His powers of rendering childhood led him to devote himself for the last 15 years of his practice almost entirely to this branch of his art. Redgrave terms his work "well drawn and coloured, and pleasing in expression."

Stewart, Grace Campbell: } daughters of the above. Both excelled as min. painters
Stewart, Margaret: } The former exh. 1843–56, R.A. (13).

Stewart, Hope: there was a port. of Sir William Hamilton painted in 1845 by this artist shown at K. 1865.

Stordy, J. Exh. 1786–88, R.A. (3).

Stothard, Robert Thomas: a min. of Miss Birkbeck by this artist, painted in 1830, was shown at K. 1865.

Strange, Sir Robert: b. at Pomona, Orkney, 1721, d. Lond. 1792. He was intended for the law, but showing talent for drawing, was apprenticed to R. Cooper, an engraver in Edinburgh. Strange was in business in that city when it was occupied by the Young Pretender in 1745. He joined the Jacobite side, and is said to have been at the Battle of Culloden, and to have escaped to Paris, where he studied under Le Bas. In 1751 he returned to Lond., and was recognized as an engraver of great eminence. Giving offence at court, he spent several years abroad, studying in Paris and in Rome. He was knighted in 1787. As a line engraver he occupies the highest rank, but he also executed mins. of the Stuart family, which were shown at K. in 1865; and at Burlington House in 1879 there was a min. of the Young Pretender, signed "R.S." (See also "Gossip.")

Stretes, Gwillim: a Dutch artist who painted min. oils, and was court painter to Edward VI. His work has been compared with Holbein's, and is no doubt often attributed to him.

Stroehling, P. H.: a Russian who studied in Italy and came to England about 1804, and in that and two following years exh. at R.A., and again from 1814–26. His works are chiefly oil, but he painted some good mins., and had many distinguished sitters.

Stroely: of Vienna. A min. by him was shown at Burl. F.A. Club 1889.

Strutt, W. T. Exh. 1795–1822, R.A. (30).

Stuart, Gilbert: American port. painter: b. Rhode Island 1754, d. 1828. His work is well known in this country, where he lived several years. He sometimes painted mins., and there was one by him of Princess Charlotte of Wales, belonging to the present Lord Ancaster, and another of the same lady belonging to Mr. Weigall, both shown at the Guelph Exhn. 1891.

Stubble, H. Exh. 1785–91, R.A. (6).

Stump, S. John: d. 1863: was a student of the R.A. and a constant exhibitor, contributing theatrical ports. in character and some classical subjects in min. He held a high place as min. painter, his work—according to Redgrave—being marked by great tone and breadth, but I have seen examples by him which do not bear out this assertion—the draperies being elaborately laboured, and the accessories bad in colour. He exh. many works from 1802–49, R.A. (236); B.I. (55); S.B.A. (47); O. Water Colour. (21).

Sueur. (See Le Sueur.)

Sullivan, Luke: b. at Louth 1705, d. Lond. 1771: is said to have been the son of one of the Dukes of Beaufort's grooms, and to have been employed in a stable, coming to Lond. about 1750. He was a pupil of Thomas Major, an engraver, and became assistant to Hogarth, whose "March to Finchley" he engraved. He also painted views and excelled in mins., especially of females. He painted Mrs. Garrick in 1761, and exh. 14 examples from 1764 to 1770 with the Incorporated Society, of which he was a director. He was very dissipated in habits.

Sully, Lawrence: American. (See Chapter XIII.)

Sully, Rosalie: American. (See Chapter XIII.)

Sully, Thomas: American. (See Chapter XIII.)

Suquet, Senr.: b. Antwerp: a Dominican priest: excelled in port. mins. and historical subjects.

Swannevelt, Herman: b. 1620, d. 1690: a Dutch landscape artist and engraver. A min. by him was exh. at Burl. F.A. Club 1889.

Sykes, George. Exh. enamels 1761–74, S.A. (6).

Sykes, Mrs. Exh. 1840–59, R.A. (7).

Tachetti, Padre. Exh. 1768, F.S.A. (5).

Takush, M. Exh. enamels 1834–37, R.A. (3).

Tallent, J. Exh. 1797, R.A. (1).

Tatham, Fredk. Exh. 1825–54, R.A. (66); B.I. (3); S.B.A. (7).

Taulin, G. An enamel by him of Lady Digby, dated 1637, in an enamelled case, with Latin motto, supported by two goddesses, was sold at Strawberry Hill, and fetched the relatively high price of thirty-six guineas—more than many Olivers and Petitots disposed of the same day.

Tautz, R. M.: flourished 1761. A min. by him was exh. at Burl. F.A. Club 1889.

Tayler, C. F.: I. of Wight: Exh. 1820–53, R.A. (39).

Tayler, Edward: Exh. 1849–93, R.A. (265); S.B.A. (10); and elsewhere.

Tayler, E. Exh. 1802–30, R.A. (24).

Taylor, Alexander. Exh. 1774–96, R.A. (22); S.A. (12).

Taylor, E. Exh. 1825, R.A. (2).

Taylor, John (known as "Old Taylor"): b. 1739, d. 1838: a pupil of Hayman, and student at the R.A. from 1779–99. He painted domestic scenes and ports. in min., finished with great minuteness in pencil. He lived to be 99. Exh. 1778–1838 at R.A., B.I., and S.B.A.

Taylor, John. Exh. 1764–86, R.A. (11); S.A. (69); F.S.A. (2).

Teerlinck, Levina: daughter of Simon Benninck of Bruges. (See Chapter III.)

Tekusch, Miss Margaret. Exh. 1845–88, R.A. (85); S.B.A. (11).

Tellier. (See Le Tellier.)

Templetown, Viscountess (*née* Lady Mary Montagu): amateur: d. 1824.

Terburg, L. G.: b. 1608, d. 1681; a well known Dutch painter of genre subjects. He excelled in small ports. Examples of his art were shown at B.F.A.C. 1889.

Terroux, Mdlle. Eliz.: b. 1759: spoken of as a pupil of Petitot's after his return to Geneva.

Tetlow. Exh. 1767–75, S.A. (7); R.A. (1).

Thaeb, N.: flourished 1649. There was a min. of Henrietta, daughter of Frederick and Elizabeth of Bohemia, shown at the Stuart Exhn. signed by this artist. It came from the cabinet of Louis XVI, where it was placed by James II when he went to St. Germains: it formed one of the Stuart mins., the story of which I have told elsewhere in this work.

Theweneti, L. Exh. 1824–31, R.A. (8).

Thibault, Aimée: a port. of Anne, Countess of Shaftesbury, was shown at K. 1865, by this artist.

Thick, Miss C. Exh. 1802–44, R.A. (44).

Thick, Miss Eliza. Exh. 1801–36, R.A. (28).

Thick, W. Exh. 1787–1815, R.A. (29).

Thielcke, H. T. A port. by this artist of Princess Charlotte Augusta of Wales, dated 1818, was shown at K. 1865.

Thienpondt, Carl Frederic: b. Berlin 1720, d. 1796: a pupil of a French artist named Pesne who was resident in Berlin. Ismael Mengs is said to have persuaded Thienpondt to devote himself to min. art, in which he achieved success.

Thirtle, John: b. Norwich 1774, where he d. 1839: first practised as a min. painter, and then set up as a frame maker. His drawings were good examples of water-colour art. Exh. 1808, R.A. (1).

Tholson, W. Exh. 1810, R.A. (1).

Thomas. Exh. 1770, S.A. (1).

Thomond, Lady : amateur : niece of Sir Joshua Reynolds, to whom his fortune reverted.

Thompson, E. W. Paris. Exh. 1832–39, R.A. (9).

Thompson, N. Exh. 1809, R.A. (5).

Thompson, T. H. : York. Exh. enamels 1783, F.S.A. (7).

Thompson, T. Exh. 1793–96, R.A. (7).

Thompson, William John : R.S.A. : b. Georgia, Savannah, 1771, d. Edinburgh 1845. He was brought to England when a child, and had to labour for his living. He adopted portraiture, and in 1808 joined the Assoc. Artists in Water Colours. In 1812 he settled in Edinburgh, and in 1829 was elected a member of the Royal Scottish Academy. His works were life-like and spirited, and for many years he enjoyed much reputation, painting some fine ports. in min.

Thomson, H. Exh. 1818, R.A. (2).

Thorburn, Robert, A.R.A. : b. Dumfries 1818, d. Lond. 1885. Exh. 1837–84, R.A. (265). (See Chapter XII.)

Thornhill, Sir James : b. Melcombe Regis 1676, d. 1734 : generally known as an historical painter : father-in-law of Hogarth. Sir Robert Edgecumb had a min. by him.

Thouron, Jacques : b. Geneva 1737, d. Paris 1790 : exh. in the Salon 1781–82, enamels, signed "Thouron."

Thuillay. (See du Thuillay.)

Tidey, Alfred. Exh. several mins. at K. 1865.

Tidey, Arthur. Exh. 1831–77, R.A. (116) ; S.B.A. (17) ; B.I. (1).

Tidey, Henry F. Exh. 1839–72, R.A. (67) ; New Water Colour (103) ; S.B.A. (10) ; B.I. (1).

Tiffin, Walter Francis : Salisbury. Exh. 1845–67, R.A. (39) ; S.B.A. (17) ; B.I. (12).

Tiller, Mrs. Exh. 1819–21, R.A. (3).

Tilstone, J. R. Exh. 1827–29, R.A. (2).

Tilt, F. A. : b. Epsom : was a fashionable min. painter of great reputation, and in conjunction with Messrs. Dickinson painted King Edward VII and Queen Alexandra and family, and great numbers of the nobility. Sir Wm. Erle, in the Nat. Port. Gallery, was painted by him. Exh. enamels 1866–68, R.A. (10).

Tintoretto : b. 1512, d. 1594. There was a port. in oil on copper of this well known artist by himself, belonging to the Earl of Derby, exh. at K. 1865.

Todderick, Miss. Exh. 1762–74, S.A. (12) ; F.S.A. (4).

Tomalin, Miss. Exh. 1838–59, R.A. (8).

Tomkins, Miss M. Exh. 1824–25, R.A. (4).

Tonelli, Mrs. : painter of 2 young ladies—a min. sold at Strawberry Hill.

Toni, Michael Angelo : b. Bologna 1640, d. 1708 : copied the works of the great masters and painted excellent ports. in min.

Tonvaux. (See Jonvaux.)

Toussaint, Augustus : b. Soho, d. Lymington between 1790 and 1800 : son of a jeweller. In 1761 he gained a premium at the Soc. of Arts. He was apprenticed to Nixon the miniaturist. Succeeding to his father's property, he retired to Lymington. Exh. ivories and enamels 1775–88, R.A. (26).

Toutin, Henri : enameller : flourished Blois 17th century : son of Jean Toutin, whom he assisted. The Imperial Treasury at Vienna possesses ports. signed by him.

Toutin, Jean : enameller : b. Chateaudun : 17th century. (See Chapter VIII.)

Townley, Charles : engraver and painter : b. Lond. 1746 : son of the head master of Merchant Taylors' School : studied for several years in Italy. He was first known as a min. painter, and also produced many ports. in crayons and oils. He also practised in Berlin, and was appointed engraver to the King of Prussia. His mezzotints after Reynolds and others are well known.

Trail, Miss A. A. Exh. 1823–33, R.A. (14) ; S.B.A. (7).

Trant, Miss. Exh. 1766, S.A. (2).

Trevinnard, A. Exh. 1797–1806, R.A. (14).

Troiyaux : French : an example of his work may be seen in the Wallace coll.

Trossarelli, J. Exh. 1773–1825, R.A. (61) ; B.I. (2).

Trott, Benjamin : American. (See Chapter XIII.)

Troy. (See de Troy.)

Trumbull, John : b. Connecticut. (See Chapter XIII.)

Tuer, Herbert : d. Utrecht about 1680 (?). Mr. Propert says Vertue attributed some mins. to him, but he (Vertue) merely says "he made good progress in ports., as appears by some small ones of himself and family now in England, where, however, they are little known."

Turnbull, Mrs. (*née* Miss Anna Charlotte Fayermann) **and Mrs. Bartholomew.** Exh. 1829–44, R.A. (21) ; S.B.A. (1).

Turner, James : practised 1745–90. Some of his ports. are engraved. Exh. 1761–1806, S.A., F.S.A., and B.I.

Tuvin, John. Exh. 1776–92, R.A. (14) ; S.A. (3).

Twining, Miss Eliz. Exh. 1831–35, R.A. (2).

T. C. (C. T.). A min. thus signed, of Prince Eugène of Savoy 1663–1756, was shown by Mr. Whitehead at the Guelph Exhn.

Unke, J. (?) A min. upon ivory of Mr. Hoare by this artist was shown at the Dickinson Exhn. in 1880.

Unwin, R. : enamel painter : was distinguished by his skill and taste in enamelling watches, jewellery, etc. : contributed min. ports., designs, and landscapes. Exh. 1785–1812 at R.A.

Upton, E. Exh. 1838–74, R.A. (54) ; S.B.A. (1).

Utchison. Exh. 1791, R.A. (1).

Valesio, Giovanni : b. Bologna 1561, d. Rome about 1640. His father was a Spanish soldier. He is known as an engraver as well as a miniaturist, and also painted large subjects for the churches.

Valkenburg, Theodore : b. 1675, d. 1721, painted ports. He also excelled in representing dead game in the manner of Wienix.

Vallayer, Mdlle. (See Coster.)

Valsecchi, Bagatti. Exh. enamels 1837, R.A. (2).

Van Achelon, J. : Dutch : practised about 1650, chiefly in portrait miniature.

Van Belkamp, Jan : Dutch : d. 1663. He was much employed by Chas. II. in copying pictures in min.

Van Blarenberghe, Henri Joseph : b. 1741, d. 1825 : a pupil of his father, whom he helped, and to whom he is said to have been but little inferior.

Van Blarenberghe, Louis : b. Lille 1719, d. 1780 : of Flemish extraction. The minuteness of his work (chiefly landscape with microscopic figures, fairs, etc.), painted on boxes, fans and rings is extraordinary, and examples fetch remarkable prices—30,000 francs being sometimes given for a snuff-box by him. There is a magnificent example, and upon a large scale, at S.K.

Van Bruggen, Louis : d. 1658 : enamel painter and miniaturist : was member of the French Academy.

Van Cleef. (See Cleef.)

Van Dalen. (See Dalen.)

Vanden-Berg, G. J.: b. Rotterdam 1769, d. 1817. There was a portrait of the Empress Eugènie by him, shown at K. 1865.

Vanden Bosch, Balthasar: b. Antwerp 1675, d. 1715 : well known for his paintings of interiors with many figures. A large miniature was painted by him of the Duke of Marlborough on horseback, which attracted much attention.

Van der Mij: flourished middle of 18th century.

Vander Werff, Adrian: b. 1659, d. 1722 : the well known Dutch artist. He painted small ports. in oil. His works were copied by his brother.

Vander Werff, Peter: b. 1665, d. 1718.

Van Dyck, Sir Antony: b. 1599, d. 1641. Much as we might like to claim Sir Antony he cannot be reckoned as a min. painter, but Mr. Propert stated he had a Henrietta Maria by him. Earl Spencer has a panel in oils of the infant Anne, daughter of Chas. I, and the Earl of Derby a port. of Andrew Marvel in early life, and one or two others were shown at K. Another link of this eminent artist with our subject is the fact that Charles I ordered him to instruct Petitot in the practice of portraiture.

Van Eyck, Jean and Hubert: both these illustrious Flemish artists, though not strictly min. painters, worked with such marvellous and minute finish that they ought not to be omitted in this list.

Van Harp, Gerard: pupil of Rubens : a port. of this artist in oil on copper, by himself, was shown at K. 1865.

Van Hoogstraten, Samuel: though best known as a painter of still life, he executed many small ports. Houbraken, the engraver, was his pupil.

Van Orley, Richard: b. Brussels 1652, d. 1732 : painted mins., but was better known as a painter of historical subjects with architectural backgrounds, etc.

Vargas. (See de Vargas.)

Vaslet, Lewis: practised at York about 1770, and from 1775 to 1782 at Bath. Exh. 1770–82, R.A. (10).

Vaughan, E. Exh. 1772–1814, R.A. (13) ; S.A. (8) ; F.S.A. (5).

Velasquez, Diego: b. 1594, d. 1660. The eminent Spanish artist cannot be claimed as a min. painter, although examples of small oils by him—one on gold—were shown at B.F.A.C. 1889.

Vénevault, Nicolas: court painter under Louis XV.

Verrio, Antonio: b. Naples 1634, d. 1707. This well known decorative painter was pensioned by Queen Anne, and there was a min. port. of her by him, painted in 1703, shown at K. 1865.

Veronese. (See Cagliari.)

Verselin, Jacques: b. 1648, d. 1718 : was a member of the French Academy 1687.

Vertue, George, F.S.A.: b. 1684, d. 1756, and buried in the cloisters of Westminster. He can hardly be reckoned as a min. painter, but his valuable services in connexion with the history of the art, and his copies, his engraved ports., and so forth, entitle him to be mentioned in this work.

Vestier, Antoine: French : flourished 1786 : an indifferent colourist, though correct in drawing. An example of his work is in the Wallace coll.

Vien, Joseph Marie: b. 1716, d. 1809 : French historical and port. painter, a pupil of Le Grand and Girot. He was made painter to the King in 1788. His daughter **Maria** painted ports. and mins.

Vige: enameller : flourished about 1780.

Vigne, H. G. Exh. 1785–87, R.A. (2).

Villiers, François Huet: b. Paris 1772, d. Lond. 1813 : son of an animal painter. He was a refugee at the outbreak of the French Revolution. He painted ports., also landscapes and animals ; his ports. were in min. on ivory, sometimes on marble. He was made min. painter to the Duchess of York ; in 1808 was a member of the Assoc. Artists, and from 1804 to 1813 an exhibitor at R.A. He was a respectable artist, his ports. well finished and effective in colour, but stiff and graceless. Exh. 1803–13, R.A. (28) ; B.I. (9) ; Old Water Colour (5) ; and elsewhere.

Villot, Frederic : b. Halle 1739, d. 1793.

Vincent, De Mont-Petit : practised enamel painting in Paris, and exh. at the Salon de Saint Luc in 1774.

Violet, Pierre : b. France 1748, d. Lond. 1819 : was min. painter to Louis XVI and Marie Antoinette. In 1793 he settled in Lond. He gave lessons in drawing, and wrote an "*Introduction to Min. Painting*." Exh. 1790–1819, R.A. (114) ; and elsewhere.

Vispre, Francis Xavier, F.S.A. : brother of the following ; exh. 1760–89, R.A. (9) ; S.A. (53).

Vispre, Victor : b. in France. Towards the end of the 18th century he was practising in Dublin, contributing thence small life-size ports. on glass to the Spring Gardens Exhn. 1763–78, R.A. (7) ; S.A. (22) ; F.S.A. (5).

Von Melem, Hans : an imitator of Holbein.

Wageman, Thomas Charles : b. 1787, d. 1863 : first exh. at R.A. in 1816, contributing water colour ports. with an occasional min. up to 1848, including many actors in character. He was appointed port. painter to the King of Holland.

Wainwright, W. F. Exh. 1835–50, R.A. (9).

Waldini, Petruccio : is known as an illuminator, but Vertue mentions a min. of Sir Philip Sidney as being painted by him.

Walker, Robert : d. about 1660 : contemporary of Van Dyck : a powerful port. painter. There was a small port. of Strafford by him, shown at K. 1865 by the Hon. Ashley Ponsonby.

Walker, Mrs. William : b. 1800, d. 1876 : Elizabeth, 2nd daughter of S. W. Reynolds, the mezzotint engraver, and wife of William Walker, the historical engraver. She began to learn engraving when only 14, under Lupton. Taking lessons in painting on ivory, she adopted this branch of art as her profession, and was made min. painter to William IV. She exh. for many years at R.A., contributing 50 examples of her brush.

Walpole, Horace : amateur. The Duchess of St. Albans has a min. by him which was shown at Guelph Exhn. (No. 599).

Walton, Mrs. Exh. 1789, R.A. (1).

Ward, G. R. A min. by him was shown at the Dickinson Exhn. dated 1823. Exh. 1821–64, R.A. (40) ; S.B.A. (11) ; New Water Colour (1).

Ward, Mrs. G. Raphael. Exh. 1829–49, R.A. (31) ; S.B.A. (15) ; New Water Colour (2).

Warner, —. Exh. 1775–88, R.A. (1) ; S.A. (2) ; F.S.A. (1).

Wasser, Anna : b. Zurich 1679, d. 1713 : a pupil of Joseph Werner, to whom she was but little inferior. She copied some of his works, and painted at most of the German courts, where her work was much esteemed. She also excelled in pastoral subjects.

Waters, W. Exh. 1792–1800, R.A. (14).

Watkins, W. H. Exh. 1843–49, R.A. (16).

Watts, J. Exh. enamels 1794–96, R.A. (2).

Watts, Walter Henry : was a member of the Assoc. Artists. He sometimes painted a subject in oil, but gained a name as a min. painter. Exh. 1803–30, R.A. (67) ; B.I. (9) ; Old Water Colour (6) ; and elsewhere.

Webb, Miss Eliza. Exh. 1820–27, R.A. (11).

Webber. Exh. 1771, S.A. (1).

Webster, Simon, F.S.A. Exh. 1762–80, S.A. (16) ; F.S.A. (1).

Weigall, Miss Julia (afterwards Mrs. Capes). Exh. 1848–64, R.A. (19).

Weightman, Mr. : d. 1781 in Red Lion Street, Holborn.

Wellings, W. Exh. 1793, R.A. (2).

Wells, H. T., R.A. : received instruction at Messrs. Dickinsons'. Several mins. on ivory by him were shown at K. 1865. His later career as a port. painter in oils is well known.

Wells, Mrs. Exh. 1806, R.A. (2).

Werff. (See Vander Werff.)

Werner, Joseph : b. Berne 1637, d. 1710 : a pupil of Matthew Merian, the Frankfort artist. Employed by Louis XIV, he painted for the French and Austrian Courts, and was made Director of the Berlin Academy by Frederick, Elector of Brandenburgh, in 1696.

Westall, Richard, R.A. : b. Hertford 1765, d. 1836. His reputation has been made as a book illustrator, but he frequently painted small ports. in water colour, and some min. works by him were shown at K. 1865. Owing to speculations in " Old Masters," the last years of his life ended in " pecuniary embarrassments."

Wetherill. Exh. 1773–83, R.A. (1) ; S.A. (1).

Weyler, Jean Baptiste : b. Strasburg about 1745, d. Montmartre 1791 : enamel and min. painter. He was made an Academician (French) in 1779, and his " morceau de reception," a port. of Comte d'Angivillier, is now in the Louvre. His wife, who was also an enamel painter, but inferior to him, became Mdme. Kugler after his death, and was commissioned at the beginning of the 19th century to finish a series of ports. which Weyler had commenced.

Wheeler, T. Exh. 1817–45, R.A. (49).

White, George : engraver and painter : b. about 1671, d. about 1734 : son and pupil of Robert White, the eminent engraver " ad vivum." He began as a port. painter both in oils and mins., but his chief works are engravings, chiefly mezzotints.

White, Robert : b. Lond. 1645, d. 1704 : was a pupil of David Loggan, and worked in his manner " ad vivum." He engraved many ports. Vertue had 275 works by him. He had, it is said, " a wonderful power of taking the air of a face." At one time he had amassed a considerable sum of money, which he afterwards lost.

Whittaker, W. Exh. 1827, R.A. (2).

Whood, Isaac : lived in the reign of Geo. I and excelled in ports. in oil and on vellum, known for his blacklead drawings, mostly profiles.

Wierix, Johan : b. Amsterdam 1550 : an eminent Dutch engraver, who drew with pen and ink on vellum members of the House of Nassau, which were exhibited at B.F.A.C. 1889.

Wiggins, F. Exh. 1790–91, S.A. (3).

Wilding, —. Exh. 1762–69, S.A. (10) ; F.S.A. (2).

Wilkie, Sir David, Knt., R.A. : subject painter : b. Fifeshire 1785, d. at sea 1841. His career and works are well known ; he is not to be classed as a min. painter, but 2 examples of min. painting by him were shown by Mr. Alfred Morrison at Burlington House in 1879—one being a port. of a gentleman, the other the artist's brother. The small scale and exquisite finish of his best work would have enabled Wilkie to paint mins. had he been so minded.

Wilkin, Charles : Exh. 1783–1808, R.A. (24).

Wilkin, Frank W. : son of Charles Wilkin, the engraver ; d. 1842. He began very early in life as a min. painter, and made truthful copies in water colour of the old masters. He painted also a large picture of the Battle of Hastings, for which he received 2,000 guineas. He exh. at R.A. from 1806 to 1841.

Wilkin, Henry. Exh. 1831–47, R.A. (57) ; S.B.A. (17).

Wilkinson, R. Exh. 1788–89, R.A. (2).

Williams, Samuel : wood engraver : b. Colchester 1788, d. 1853. He was apprenticed to a house painter : adopted wood engraving as a means of livelihood, in which he showed much ability, illustrating, amongst many other publications, Hone's *Everyday Book.* He painted some mins. and exh. at R.A.

Williams, —. Exh. 1773, S.A. (1).

Wilpes, — : an example of this artist was exh. B.F.A.C. 1889.

Wilson, —. Exh. 1779, F.S.A. (2).

Wilthew, L. Exh. 1781–85, R.A. (11).

Wime, —. (See De Wime.)

Wingfield, Peter. Exh. enamels 1767–75, R.A. (4) ; S.A. (4).

Winstanley, Hamlet : b. 1700, d. 1761 : engraver and pupil of Sir G. Kneller. He painted ports., some of which were exh. B.F.A.C. 1889. He was the son of Henry Winstanley, the architect of the Eddystone Lighthouse.

Witchell, Thomas. Exh. 1778–80, R.A. (3).

Wivell, Abraham : b. Marylebone 1786, d. Birmingham 1849 : was brought up in penury, learned shoemaking, and was apprenticed to a peruke-maker. He placed some mins. in his window beside his wigs, and was advised to apply himself to art, but lacked courage. His sketches of the Cato Street conspirators brought him into notice. He exh. oil ports. in the Academy from 1822 to 1859. His min. ports. in blacklead are carefully drawn, with the likeness well preserved.

Wogan, Thomas : d. Dublin 1780 : studied in the Dublin Academy and in Lond. He exh. 1776–78, R.A. (9), and enjoyed a contemporary reputation.

Wolff, Benjamin : German Jew : d. Amsterdam 1825 : painted ports. in oil and min.

Wolters, Henrietta : Dutch : b. Amsterdam 1692, and d. there in 1741. She was a pupil of Le Blond, but Van Dyck was her model, and she copied his works in min. She refused offers from Peter the Great and the King of Prussia to settle at St. Petersburg and Berlin.

Wood, William : b. Suffolk 1760 or 1768, d. 1809 : practised in Lond. and was distinguished for his correct drawing, taste and harmony of colour. He exh. over 100 mins. at R.A. from 1788 to 1808, also a few at B.I. and elsewhere, and was President of the short-lived Soc. of Assoc. Artists. He improved, says Redgrave, the stability of colours on ivory.

Woodley, G. Exh. 1836–43, R.A. (5).

Woodward, J. Exh. enamels 1820–32, R.A. (19) ; S.B.A. (2).

Woodward, William. Exh. 1771, R.A. (1).

Woons, J. Exh. 1778, R.A. (2).

Worlidge, Thomas : port. painter and etcher : b. 1700, d. Hammersmith 1766—he thus saw three Georges on the throne. He first painted at Bath, drawing min. ports. with pencil on vellum, then tried oils without success, and afterwards applied himself to drawing and etching ; his etchings, in the manner of Rembrandt, ultimately became fashionable. Lord Portarlington has a min. of this artist as Rembrandt, painted by himself. His wife was a noted beauty, the daughter of a toyman at Bath. Exh. 1761–66, S.A. (4) ; F.S.A. (7).

Wrench, Miss Mary : Worked in Philadelphia prior to the Revolution.

Wright, John : d. 1819 : practised in Lond. the latter part of the 18th century. His likenesses are correct and agreeable in manner, and his art was well esteemed. He exh. 57 mins. at R.A. from 1795 to 1819, soon after which time he committed suicide.

Wright, Mrs. Exh. 1831–32, R.A. (4).

Wright, Thomas : engraver and port. painter : b. 1792, d. 1849 : pupil of Henry Meyer. Exh. 1815–48, R.A. (14), and elsewhere.

Wyon, Mrs. W. H. Exh. 1846, R.A. (1).

Young, —. Bristol. Exh. 1767–83, S.A. (5) ; F.S.A. (1).

Zeeman (or Seeman), Enoch : b. Dantzig, d. 1744. His father brought him to Lond. He painted many ports. in a minute careful manner, and was represented at K. 1865. He is unknown to Redgrave.

Zeigler, —. Exh. 1768, F.S.A. (1).

Zincke, Christian Frederick: min. painter and enamellist: b. Dresden 1684, d. Lond. 1767. He signed his work "C. F. Zincke," and "C. F. Zincke fecit." His face and figure are familiar to print collectors from the mezzotint by J. Faber Junr., after H. Hysing, representing him and his wife—he holding a crayon, and she a min. Zincke was the son of a goldsmith. He came to England in 1706, and was patronized by George II. The Prince of Wales appointed him his cabinet painter. His ports. are numerous, and display all the glories of the full-bottomed wig of the period, for he was the fashionable painter of the day, and is said to have advanced his prices from 20 to 30 guineas, to limit the number of his sitters. His colouring is brilliant, and his works have a "spic and span look," not altogether pleasing to a critical eye; moreover, there is a great sameness in them, and they are marred by the formal character of the art of his time, which bears the strong impress of the influence of Kneller. His eyesight failing, he retired in 1746. Walpole asserts he surpassed Boit and rivalled Petitot—an opinion I do not endorse. He had a grandson named **Paul F. Zincke,** a port. painter.

Zoffany, Johan, R.A.: b. Frankfort 1733, d. Stroud-on-the-Green 1810. This well-known artist cannot strictly be classed as a min. painter, but the small scale and finish of some of his port. groups bring him almost within the category, and examples—two of the daughters of George III—were exh. at K. 1865 as mins.

Zucchero, Frederigo: b. 1543, d. at Rome 1609: was employed by Pope Gregory XIII, but fled to France, and in 1574 he came to England, where he painted Elizabeth, Sir Nicholas Bacon, and other distinguished persons. There are several small ports. of Elizabeth attributed to him, and the Earl of Derby has Mary Sidney, Countess of Pembroke, in oils on copper by him. But whilst there is no question of his ability as an artist, his connexion with min. is slight, although he is said, according to tradition, together with Nicholas Hilliard to have instructed Isaac Oliver.

Zurich, Jean: b. 1685, Dresden, d. Lond. about 1735: son of a jeweller, and was bred to the business. He studied in the Berlin Acad., and came to England about 1715, where he met with encouragement, "but now forgotten, and obscured by his countryman Zincke," says Walpole.

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